MEATHOOKED READER GALLUP

It is time for our reader gallup. If you were unsatisfied with the awards we have given to the reviewed albums, you can now have a revenge. Here you can list the most memorable names of 1997 and the first half of 1998.

Among all those who have answered we randomly dispose some Meat Hook Releases by lottery.

THE MUSIC CATEGORY

(BAND/ARTIST) Best act	1. 2. 3.
Worst act	1. 2. 3.
Most surprising newcomer	1. 2. 3.
Best live act	1. 2. 3.
Worst musicianship	1. 2. 3.
(RELEASE) Best release	1. 2. 3.
Strongest debut	1. 2. 3.
Most artificial release	1. 2. 3.
Most irritating album	1. 2. 3.
Most unsuccessful style change	1. 2. 3.
Biggest disappointment	1. 2. 3.
Most unsurprising surprise	1. 2. 3.
Most useless release	1. 2. 3.
(LABEL) Best label	1. 2. 3.

THE IMAGE CATEGORY

(BAND/ARTIST) Best attitude	1. 2. 3.
Most drunken act	1. 2. 3.
Most pathetic wannabe	1. 2. 3.
Most stupid image	1. 2. 3.
Best corpsepaints	1. 2. 3.
Ugliest bass player	1. 2. 3.
Worst vocalist	1. 2. 3.
Most pompous and self-confident bastards	1. 2. 3.
Most evil act	1. 2. 3.
(RELEASE) Worst change of image	1. 2. 3.
Worst loss of image	1. 2. 3.
Ugliest cover picture	1. 2. 3.
Most stupid song titles	1. 2. 3.
Best lyrics	1. 2. 3.

ANSWERS BY SEPTEMBER 1998 !

In case you have an answer to our little quiz about Ville's mystic record label ratings on page 42 you can write it here. If you are among the five fastest who give the right answer, you will get Moonsorrow's new demo for free. Note that if you just want to answer the gallup you don't have to fill this box. Just send your votes then, it's way more essential.

The points have been given by the following method:

Fill here the address to where we can send the prize if you happen to be one of the winners.

and a comment:

I think your reader gallup was

Answer these questions, rip off the back cover of your Meathooked and send it to Meathooked magazine • c/o Ville Gorvali • Perunankatu 37 E 8 • HELSINKI • FINLAND or send us your votes in another form of letter. You can also voice your opinion through email. The address is meathooked@hotmail.com

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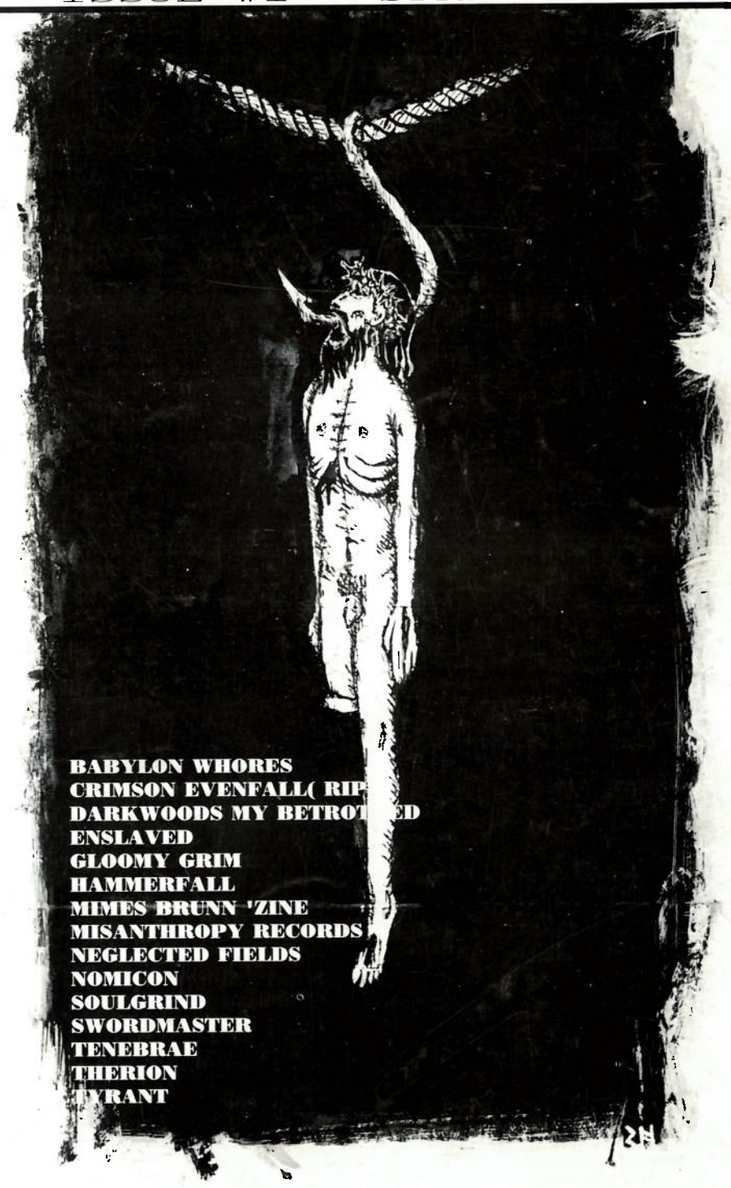

MEATHOOKED

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thy unholy index

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A WORD FROM THE CREATOR

This idea of an underground magazine has been spinning in our heads for quite a while now, but it took a lot of time when we finally decided to do something about it. And so we, the four persons around Meat Hook Productions, have since August 1997 gathered material for an outstanding publication.

The main reason for why it took so much time to release the first issue of Meathooked was that the computer where the lay-out was broke down several times. And so I finally changed it for a new one, and all the things around that took their time also. We are really sorry because we have kept promising this publication for a really long time since it started, but most of the delays were not a fault of any of us. All this could have been finished in a couple of months or so, but what can you do about it? As I said, we can just be sorry.

We have tried hard to make Meathooked not to be just one of your worthless toilet-papers, and we're sure we have succeeded in a way. But if all things would have been on our side, you could be holding *a lot better* underground 'zine in your hands. **The second issue will for sure be a lot better one.** It doesn't necessarily require more time, but more work. We just simply couldn't work so hard with this one when everything fell down on us.

But it's unevident to list excuses; we're late and that's it. As you know, you can't change the past. So let's see what the future will bring if you decide to read further on...

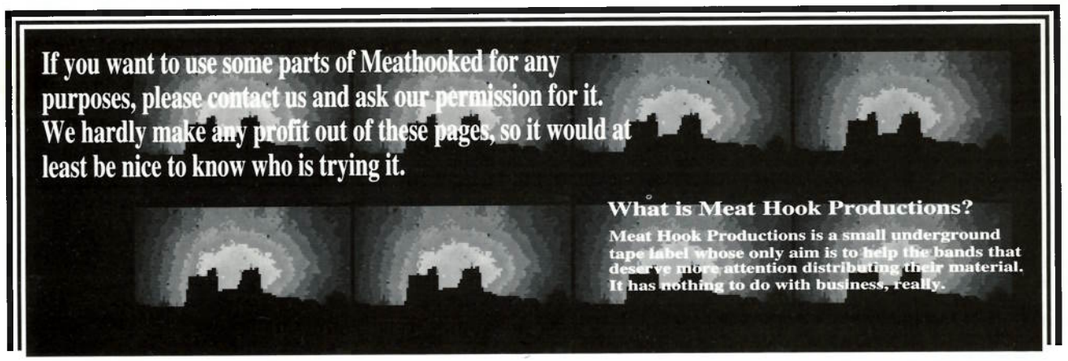
Meathooked is meant to be but metal-based underground 'zine, also an open forum for all views. That means, we do not shun any opinions straight. We may not be fond of everyone's views, but we do not for example refuse to interview a band whose opinions we don't like, if their music is great (we more likely do not make an interview of a band whose *music* we don't like). And when we are four different persons with different views, everything we have written as well as the interviews we have made should keep the readers' interest from the beginning to the end. (Unfortunately some of the interviews are outdated because of the delays, but we have tried to include some little updates.)

Where the differences can make confusion are the reviews, because we have really different tastes for music. But also for that reason all the reviews should be interesting too, and if the ratings for the albums do not match with your opinions we have included a collective soundcheck where you can see who likes what. All in all, a little difference in musical opinions is only a positive thing.

But even if the interviews and reviews would be interesting, the whole would be extremely uninteresting without anything else. And so we have featured also essays, a comic strip, reader contest and some interesting flashes. We certainly hope that you won't fall asleep while reading this 'zine because it definitely is not our intention with Meathooked.

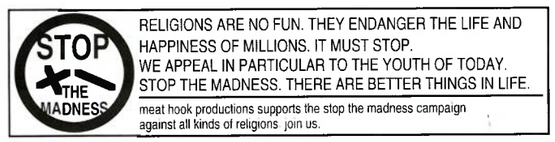
As our friend said, no one has made a 'zine with this much care for it, but we just feel that the best of the people deserve the best things to read ...and here we of course mean ourselves. You don't even have to like it. Tell us how much you don't.

But remember: Meathooked magazine will continuously improve. The further issues will give much more correspondence to your money.


If you want to use some parts of Meathooked for any purposes, please contact us and ask our permission for it. We hardly make any profit out of these pages, so it would at least be nice to know who is trying it.
What is Meat Hook Productions?
Meat Hook Productions is a small underground tape label whose only aim is to help the bands that deserve more attention distributing their material. It has nothing to do with business, really.

Meathooked magazine is independent from all organizations, religions and movements involving principles, and none of the authors unconditionally agree with others on ideological stage.

Your copy of Meathooked is no. 666


STOP
THE
MADNESS
RELIGIONS ARE NO FUN. THEY ENDANGER THE LIFE AND HAPPINESS OF MILLIONS. IT MUST STOP.
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STOP THE MADNESS. THERE ARE BETTER THINGS IN LIFE.
meat hook productions supports the stop the madness campaign against all kinds of religions join us.

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00520 HELSINKI
FINLAND

Welcome to THE METAL AGE!

THE YEAR 1997 TESTIFIED THE RISE OF THE BIGGEST METAL SENSATION FOR A LONG TIME AS THE DEBUT ALBUM OF HAMMERFALL SAW THE LIGHT OF DAY. FORMERLY BEING JUST A SIDE PROJECT OF A FEW FAMOUS DEATH METALLERS FROM GOTEBORG (GOTHENBURG), HAMMERFALL IS NOW RAPIDLY RISING INTO THE AWARENESS OF THE METAL SCENE. THEIR GUITARIST OSKAR DRONJAK ANSWERED TO OUR QUESTIONS ABOUT THIS BRILLIANT BAND.

Interview by VILLE

You have returned from touring Germany with Gamma Ray and Jag Panzer. How was the tour? Do you have any special memories you would like to share with us as a starter for this interview?
The tour was absolutely unbelievable! It was the most fun I have had in any consecutive weeks ever! We all got along great, and I think the three bands made an excellent tour package. We were three power metal bands, different enough to keep the audience's interest going for the entire night, and complementing each other very well. One thing that is never going to leave my mind is in Greece, when we had to be escorted to the arena by a circle of security guards, and fans running around us to get an autograph! Some of them even spent their entire days in the lobby of the hotel we were staying in! Incredible! And the crowds during the shows were unbeatable! Sometimes they were so loud I almost couldn't hear what was going on on stage! That memory will never leave me.

How about touring in the near future? Have you performed live there in Sweden a lot and would it be possible to see you here in Finland?
Well, about ten minutes ago, I found out that the X-mas Metal Meetings tour we were scheduled for was canceled. Venom were headlining and we were leaving in six days! That sucked big time! We play a few shows here and there in Sweden, but it has been hard to find the time to organise that since we don't have a booking agency. I don't know if we will come to Finland. I'd like to, but it always depends on if the album sells enought that a local promoter is willing to bring a band over. I hope we can visit Finland on our next tour.

Is it fun to play live with HammerFall? What about the audience?
Playing live with HammerFall is the greatest feeling I know! The response from the audience has been overwhelming! People are singing along in every song, and that gives us an adrenalin kick and a drive to give 110 % each show. We're trying to channel the emotions into pure energy when we are on stage, and the audience helps us to do it!

And now to your album, "Glory To The Brave", which is an incredibly strong debut in my opinion. Are you satisfied with it? Is there something you would have done otherwise now?
It took us only sixteen days to record and mix the album, and we are all extremely satisfied with how it turned out. But I always have strong faith in what I am doing, and there is not a whole lot that I would have done otherwise. A few more days would have enabled us to work a bit more on certain points, but as a whole, I am very happy with how things turned out!

Why are you playing Heavy Metal and not for instance Göteborg Death Metal? Is your aim to return to the roots? What do you think about the so-called trends in the Metal scene? How do you see the current situation of your kind of music?
We are only doing what comes natural to us. We sincererly LOVE this form of music, and everything we do comes straight from the heart. I played death metal for seven years, and loved doing that also, but NOT ONCE during those years did I stop listening to heavy metal! I grew up with that music and it has always served as my main source of inspiration when writing music. For us, it is heavy metal or no metal at all! That's not to say that we have anything against other music forms, it's just that heavy metal fits us like a glove! I'm sure other forms of music fit other people the same way, and they surerly know what I'm talking about. The current situation...I think that a lot of fans have grown tired of the aggressive, monotone music. They want to have melodies as well. Just look at the melodic death metal that is running rampant right now. I definately see a ressurrection of the power metal of the eighties - the fans on tour have convinced me of that - and I'm looking forward to it very much!

Be it True Metal or not, the Göteborg-wave has had a little influence on HammerFall too. Mikael Stanne and Niklas Sundin have once played in HammerFall, so would that be the reason for your Dark Tranquillity -like sound that can be found in places? What did the guys leave behind them if speaking musically?
Well, HammerFall was only a project when they were playing with us, and neither of them participated in the song writing process. I would rather say that the reason they sound like they do, is because they have partly the same influences that we do; the heavy metal scene of the eighties.

Your singer Joacim has an unbelievably clear voice, which is uncommon even in Heavy Metal nowadays. How important it is in your opinion to have a good singer? Did you know that it would be him when you heard him the first time? Did anybody else compete for his place?
So many heavy metal albums have been musically outstanding but severerly lacking in the vocal department, so I definately think you have to have a good singer to be successful. When we had to replace Mikael, Joacim was our first and only choice. Things felt really good right from the beginning, and it was around the same time Joacim joined us that things started to get more serious.

What is the most usual way a HammerFall-song is made and how long it takes? What is an individual member's part in the songmaking process? Do you arrange the songs together?
We almost exclusively write songs like this: Jesper and myself write the music individually and complete the songs together. Sometimes we also have vocal parts, but not always. Then Joacim steps in and completes the vocal harmonies and the lyrics, with which I sometimes help also. Even though Jesper no longer is a member of the band, he will still be writing songs with us. We all felt the "magic" and te ease with which the songs were completed. And we want to make sure that the second HammerFall album will follow in the same footsteps as the first - true powerful heavy metal!

What kind of music forms your record collection? What albums have you been listening to lately? How strongly do your favourite artists influence HammerFall's music? Do you all have your idols to follow in your own fields?
I have almost exclusively heavy metal in my record collection. I have found that this is the ultimate form of music for my personal taste. For me, no other music can measure up. We are heavily influenced by the entire heavy metal scene of the eighties, more so to the spirit of the music than actual artists. Among my favourite bands are: Judas Priest, Accept, Stormwitch, Helloween, Warlord, U.D.O., Manowar, Dio etc. I could go on forever. Some of my favourite guitar players are Wolf Hoffmann (Accept), Randy Rhodes (Ozzy Osbourne) and Mattias Dieth (U.D.O.).

How high do you rank HammerFall for yourself, e.g. compared to the classics (such as Iron Maiden)? Are you here to keep the True Metal alive?
I am very proud of what we have accomplished, although it is merely a fraction of what, for example, Iron Maiden did. But we are off to a good start! True heavy metal would still be alive without us, but our mission is to bring it back into the spotlight again, where it deserves to be! As for the ranking, we'll see after a few more albums...

When does the hammer fall?
It falls whenever we are playing live! We are trying to make a HammerFall live show something you can participate in as a member of the audience, something worth watching as well as listening to. And when we play, the hammer undoubtedly falls!

How important is the lyrical side of HammerFall? "Glory To The Brave" takes us back in time. What is your relation to pagan beliefs?
We have tried to create a short story for each track, with something happening throughout the song. Since we are big fans of history and legends of the Medieval Europe, it's only natural to sing about that stuff. Plus, we think it complements the music well. The main goal is to entertain the way we want to be entertained when we put on an album. I want to feel joy and happiness when I listen to music, and that's not possible when the lyrics deal with depressions and suicide.

What about imagery? Do you think that it's necessary to have a long hair and wear leather in addition to play Metal?
In some ways, yes, but not always. For me, it's the only way, but you should never do anything that doesn't feel right.

Now tell us a bit about the members of HammerFall. What kind of persons lie under the leather jackets?
We are all fun-loving, more or less happy individuals, who enjoy life and are not afraid to stand up for what we believe in. Some of us work day-time jobs, I concentrate on working with the band related stuff. All in all, we are very excited with how things are developing for us right now, and we look to the future with much hope.

The flames of the end are slightly embracing us, so we must leave our readers now. How much did you waste your time answering this interview? I hope you didn't get bored.
I never get bored answering interviews! This, as always, was a pleasure doing.

In that case thanks for your time and all the best for you and HammerFall. The last words are yours.
Thanks a lot, man! If you like heavy metal that comes straight from the heart and played with a lot of love for the music, I think you should check out HammerFall. You won't be disappointed! Whatever happens, always remember: A METAL HEART IS HARD TO TEAR APART!

Crimson Evenfall oli laadukas suomalainen underground Black Metal -yhtye. Ensimmäinen demo "Nocturnal Storms of Infinity" ilmestyi tietääkseni vuonna 1996, ja viime vuonna yhtye julkaisi toisen tekeleensä, "Winterheart" -demon. Sen jälkeen ilmestyi vielä kolmas, "Ad Inferos Ante Christum Natum", jonka jälkeen Crimson Evenfall tuli tiensä päähän. Ystävämme Markku piti kyseisen yhtyeen esikoisesta niin paljon, että hän päätti lupaa kysymättä tehdä haastattelun kitaristi Strigoi Mortille, mutta emmehän me siitä ole paholliamme, päinvastoin. Seuraavaksi siis Crimson Evenfall, ajalta ennen viimeiseksi jäänyttä julkaisuaan ja seuraajaansa Mustaa Surmaa.

CRIMSON EVENFALL

Crimson Evenfall was a good Finnish underground Black Metal band. Their first demo "Nocturnal Storms of Infinity" was released for what I know in 1996, and last year the band published their second effort, "Winterheart" demo. After that there was a third, "Ad Inferos Ante Christum Natum", after which Crimson Evenfall faced the end. Our friend Markku liked this particular band's debut so much that he decided to do an interview to the guitarist Strigoi Mort without asking our permission for it, but of course we are not displeased at that matter, more likely in the contrary. So next, prepare for Crimson Evenfall, from the time before their last demo and their follower Musta Surma.

So you released your second demotape titled "Winterheart" this year (1997 -ed). **I was a little disappointed, because I didn't like it as much as "Nocturnal Storms of Infinity" which is in my opinion one of the best Finnish Black Metal demos I've heard. But there is one change which I liked, you have changed part of your lyrics to Finnish, which seems to be a kind of a trend nowadays. Why did you decide to do that?**
Generally it isn't the mainpoint what's the language of lyrics because contents are more important but if some point of lyrics works better in Finnish, we'll use it. Provocative lyrics seem to be more effective in Finnish than in foreign language. In future we'll do lyrics in both languages, Finnish and English.

You have included your lyrics in the demo, how big part of music do you think the lyrics make? Do you read the lyrics when you listen to the music?
Of course music is more important than lyrics but the best situation is when both are as one. I mean lyrics accentuate the atmosphere of music. If lyrics of some albums are good I read them often when I listen to the music.

What do you think about those demos? Are they what they were supposed to be? Are you going to keep that aggressive style now when bands are "taking it easier" and turning into more "emotional" synthfilled music (e.g Dimmu Borgir)?
I still like them. We had aim to create cold atmosphere with them and we did it. Also we wanted to do "Winterheart" with primitive way so it includes only straight and fast songs. Our following material is more variable than "Winterheart" but it's sure we keep always our raw and aggressive style within this band.

The name Crimson Evenfall and the layout made me afraid that I am going to buy a piece of crap, what happens most of the time when buying Black Metal demos, but luckily I was surprised. So what do you think about the scene nowadays? The usual opinion is that there are too much Black Metal bands and it is too easy to get contracts if you play Black Metal. Especially if you are Norwegian. What do you think about those Black Metal bands which promote theirselves with their nationality? And have you been in contact with any label?
For me the scene includes couple of very great bands, a bit more promising bands but most part of bands are uninteresting nowadays. Too many old great bands have lost their ability to create great music nowadays.
In my opinion it's ok to be proud of own nationality, so I am too, but I wonder if even Norwegian bands get deals only because of nationality! (I don't know, maybe it is just somekind of paranoia. -ed)
We haven't been in contact with any labels seriously. We are fucking lazy to promote us towards labels but with next release we'll try to work better with promoting.

Is there any label which offer you would decline?
Yes, I have read about some labels which don't work good with their bands. For instance Turbo music that ripped Beherit off long time ago.

About year ago every week new Black Metal album was released. Now the pace has been slower but now there has been a new Mayhem-bootleg or live-album every week. What do you think of those Mayhem recordings?
It's true. After "Live in Leipzig" there has been Mayhem live-albums which include almost the same tracks. Therefore I don't care about them. "Leipzig" is enough.

Strigoi Mort - Guitars

When famous blackmetallers start their own labels it's a lot more easier to release recordings and that seems to be the main reason why the number of projects have increased quite a lot lately. Are you playing in any other bands besides Crimson Evenfall? If, please tell us about them.
Now I haven't got other bands besides C.E. After next release I and Thyrgrimmr start a band called "Musta Surma". (Black Death... I wonder where I have heard that one before... -ed) Details are yet unclear so more info later.

What do you think of that Black Metal is said to be a trend? How about if people start to blame you as a trendy posers? What do you think about those 14 year old kids who say they are true blackmetallers and follow blindly guys like Vikernes? And on the whole what do you think about this talk if someone or some bands are true or not?
Unfortunately BM seems to be trend nowadays. It means there are so many persons here who don't understand the satanic point of BM, they keep it only "normal" music without any meaning.
Nobody has ever blamed me as a poser. Perhaps I have been into music like this for too long time, ha ha.
After 5-10 years most part of those kids are into some other trend music. Because of that I can't take them as seriously as older ones. About true-thing I classify bands for myself only on "great" or "not" -scale.

What kind of music do you listen to? Is your music influenced by some bands? Where do you get inspirations for music?
I have been into metal since the first side of eighties so I also listen to much other metal than newer BM. Specially old thrash albums of Slayer, Destruction and Kreator are eternally my faves. Gate to second wave of BM was "A Blaze In The Northern Sky" of Darkthrone which is the best album ever in my opinion. Perhaps those bands have influenced our music.
Inspirations come from abyss of our souls. Other roots are our interests and principles.

What do you think about the new trend which says no to corpsepaint and everything what used to be so typical in Black Metal? How about those expressions like Winter Metal, Viking Metal and so on? If it continues this way, the original Black Metal will stay underground and only bands like Emperor, Dimmu Borgir (this is an exception in the corpsepaint / Satanic image section), Cradle of Filth and so on will become popular to the mainstream. What is your opinion about this? Do you classify those bands as Black

Metal? Does the popularity affect bands' image?
If some bands don't use typical BM things anymore, it's their business. I don't care. We'll do our own way in any cases. Expressions are ok and they're misleading to call them all as BM. Some BM bands seem to become too famous to be only in UG, this is inevitable direction. It only depends on their music and attitude are bands BM or not.

Is your Satanic image just an image? What do you generally think about Satanism and Anton LaVey? It also seems that people are also forgetting the churchburning. Here in Finland some churches have been burnt, what do you think about it? Would you burn a church?
This question is important when talking about whether bands play BM or not. I can say our image is what we are, nothing else. Second question is much harder because it's too personal and too complicated to explain it exactly with couple of sentences. But here are some of my supported conceptions about satanism: Every satanist is born to be satanist in his/her spirit, not turned from christianity for instance. (Why not? -ed) Satanism is ability to be above all morals and slavery of religions, do what thou wilt.
Lavey's lifework is honourable and he had ability to write up many good principles but I don't accept all of his conceptions.
When first churches burnt it was shock to christians and it also included symbolic meaning. Nowadays the shock-effect is gone and it's unrealistic to think that when all churches are burnt then christianity is gone. In my opinion it's now better to work in background. My own weapons are words and music so I haven't got need to burning.

Besides of satanism one thing is connected to blackmetal in new fanzines: neo-nazism. Vikernes definitely advanced this with his thoughts, but as you may have noticed, this ideology can be seen in some bands' covers (Destroyer 666) and other Black Metal related stuff (No Colors Rec.). What do you think of neo-nazism?
Absolutely I keep politic things apart from BM and satanism.

Some of the bands are trying to influence the listeners in special ways. At least they say so (e.g. Zyklon-B, Mayhem). Are you trying to do something like that? What do you think of Black Metal on the whole? Is it a way of life or is it just a form of music?
Yes. I compose darker and darker music and try to effect human mind and find the darkest place of it. If I succeed who knows what is result? BM is much more than one form of music. It isn't hobby or way to waste time, it's way to satisfy soul and go to extremes.

Our interview is about to close, so I thank thee, Strigoi, for this interview and wish you all the best for the future. Say what thou wilt.
Thanks a lot for the interview. "Winterheart" is still available, prices are 20FIM/Finland and US$6/other countries. Soon we start to record our following release. It will include over 30 minutes of music and I am very satisfied in the new tracks. Title will be "Ad Inferos Ante Christum Natum". Releaseday will be end of this year (1997 -ed).

Text fully edited by Ville

After this interview there happened quite much in Crimson Evenfall's camp. Actually, the whole band does not exist anymore. Musta Surma, the project casually mentioned in the interview has replaced Crimson Evenfall. Read the black box on this page to get more info.

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"Ad Inferos Ante Christum Natum" will be the final release from Crimson Evenfall. In the future Strigoi Mort and Thyrgrimmr will play under the name Musta Surma. It was originally planned only as a project, but when the line-up was the same in both bands after Krig (bass) left Crimson Evenfall, and musically there weren't any radical differences, it would have been waste of resources to continue with both names. And when Evenfall's last demo didn't turn out quite as it was expected (there was potential in the compositions themselves to have been a lot better), but Surma's tape turned out to be a real killer, Strigoi and Thyrgrimmr decided together to bury Crimson Evenfall and concentrate fully on Musta Surma.
Meat Hook Productions is planning to release the demo of Musta Surma. Find the advertisement on page 29.

ALL RELEASES OF CRIMSON EVENFALL AVAILABLE THROUGH MEAT HOOK PRODUCTIONS:

Nocturnal Storms Of Infinity	$5 / 20 FIM
Winterheart	$5 / 20 FIM
Ad Inferos Ante Christum Natum	$5 / 20 FIM

In the autumn of -93 devious and dark minds of Athonian and Kharadrai became with the idea of a band. A band that would not be like any other band before. After thinking it thoroughly they decided to form it with H. Jääskeläinen, because T. Heikkilä (plays in May Withers and Night In Jail) didn't want to play in multiple bands at the time. First they played some covers, but after a while they decided to make own songs. The first own song they played sounded something like Venom and Darkthrone. "Freezing Death" was its name and it was about a blasphemic winter, so couldn't it be called Black Metal? By that time Crypt took in a bassist who wasn't in the band for a long time. After the bassist left Kharadrai started to play the bass and kept on singing.
The whole lifespan of Crypt lasted few years and a dozen of songs, and it faded away finally when the guitarist started to listen to Bon Jovi, and didn't want to do such oppositional music as Crypt was. It was a time for a pause for Kharadrai and Athonian. Then after a couple of years, Nepthunous, a friend of both, asked Athonian and Kharadrai to play in the band Thornfrost and they accepted. By that time Kharadrai had done some synth-only songs and wasn't even thinking of making a demo of them until Nepthunous had suggested it. So with all this Crypt was almost forgotten until now that Black Metal -wave is passing out, and some bands are trying to be the oldest Black Metal bands of Finland though started just a year or two ago (Rave'n'storm for example). Crypt was the finnish pioneer of Black Metal and should be known, for when it was active, no one liked Black Metal and when it was dead, the trend was beginning.
The trend is now fading away, but we will still keep on publishing BM if it was a trend or not, but it doesn't mean we will publish only BM, we produce what WE like. Period.

Crypt rehearsal tape, the only recorded material of Crypt, available through us for $4 / 15 FIM

Misanthropy Records • P.O. Box 9 • Hadleigh • Suffolk IP7 5AU • England amazon@msanthr.demon.co.uk

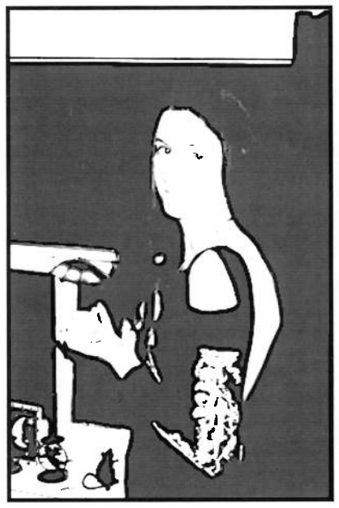
Misanthropy Records is now a trinity, but what doesn't fully fit into the concept is that the third Amazon is male. What was the decision to take a third member? Now that you have proved that women can work as succesfully as men (in this case even better), was the members' sex anymore of importance? Could you also tell little about the staff of the label?
Ok, now let's get this straight - Misanthropy was never supposed to be some all female Amazonian front where only women work (although, for sure, they are so much more beautiful and efficient than men in many cases...). If it was, I certainly would not have male musicians on my label and maybe would rather dedicate my life to some feminist organization. The truth is: I am not too bothered about these things, while I am a 'feminist' to a certain extent (prefered term: Amazon). I judge people by their personality and skills, and not by their sex.
The decision to employ a third person was simple: I was in dire need of a graphic designer, and Stephen has been asking us for a job for

Behold!

The mightiest label of all time,
Misanthropy Records,
has conquered the next two pages... This deep little interview with Tiziana is brought to you by Ville.

And no, the questions aren't offending. Should they be?

Just read.



Tiziana

the last couple of years. He proved himself to be skilled enough and to fit in perfectly, so he got the job.
The staff of the label consists of three most supreme people - the Irish lady Antoinette, who is responsible for mail-order, shipping, customer services, press and more; the above mentioned Stephen, who, besides his often laid-back US-typical 'idling', handles the artwork and layout and might also start doing some press soon, and myself - dictator and chief Amazon of it all.

Referring to the previous question, Misanthropy Records was a label of two women for a long time. Please enlighten us about the history of Misanthropy Records.
Now that's an original question! The herstory of Misanthropy Records is a long one, let it just be said that I founded the company almost 4 years ago on my own, and after 1.5 years of hard work Antoinette moved over from Ireland to work with me, and she has been with me ever since. I guess I won't bore you with release history and how I got to sign Burzum because I have repeated this story so many times that I'm actually sick of it. (It wasn't even in the question 'cause it would've bored our readers. Everyone asks it. -ed)

You have lately unleashed Mayhem's MCD, how do you feel with this release? Mayhem's "comeback" was in plans for a long time before this, so when did you contact them? Did you have to compete with other labels to have Mayhem signed for you?
I am extremely pleased and proud to have Mayhem on my label. We have not yet released Mayhem's MCD, it will not be out until October actually. (But when I asked about it, I knew that it would come out before this 'zine -ed)

What we have released is a limited edition CD-Single with 2 tracks, only released for a live concert they did in Germany in June.
I have been in contact with drummer Hellhammer for quite a while through Arcturus, who are also signed to us, as you know. We started talking about a possible Mayhem-signing late last year, it just happened naturally really. Then early 1997 I went to Oslo and met up with the guys, and we decided to work with each other. It's been great so far, it seems like Misanthropy/Mayhem is a perfect match.
Sure, there were many other labels who wanted to sign Mayhem, but they took their time and chose what was best for them.

In my opinion Misanthropy Records has never released a bad album, isn't it hard to keep this kind of quality? I mean, good bands are a few and supposedly many other labels are also interested in them...
Thank you! I do not find it hard to keep up Misanthropy's quality at all, because I am my worst enemy in quality control. Before I sign a band, I have to be absolutely 100% into them,

Antoinette

and this just does not happen very often. I sign bands through a mixture of instinct and inner feeling, almost for no rational reasons at all - all that matters is the quality of the music and also to a certain extent the people involved, something has to interest me about them, and under no circumstances may they be idiots. This has always proved to be the right policy.

Yes, good bands are few - this is why we have only released a handful of CDs so far...
Editor's note: I hadn't heard "Daudi Baldrs" by Burzum before I did this interview...

How do you pick up your bands, do you visit their gigs or just listen to their demo(s)? What are the requirements for a band to get a deal from Misanthropy Records? Please introduce the possible new signings.
Demos... ugh... the curse of a label. Every day I am showered with crappy and average demos here. I must say I have never signed a band from a demo they sent me, and probably never will. Also, gigs here are very scarce, so I usually sign bands that I discover in one way or another. Sometimes they get recommended by friends, or I come across their tape somehow. The requirements to get signed: see previous question.

Stephanie

How many albums have you sold, and what particular record has sold the most copies? Do you see Misanthropy records as a profitable label enough?
I can't tell you any exact figures, all in all we must have sold at least 150.000 records in total. I think that 'Hvis Lyset Tar Oss' by Burzum is still the best selling album of Misanthropy.
Yes, we are profitable enough, otherwise I couldn't afford paying 3 salaries, office rent and so on.

You have started another sublabel besides Elfenblut, namely Heroine, and your first signing is the brilliant Hellsinki Death Rock band Babylon Whores. Did you start Heroine just for them, or was it planned before? What is the actual purpose of Heroine? Are you going to sign more bands to this label in the near(est) future?
Actually, I did start Heroine just for the Babylon Horde. Ike Vil threatened to send the local Hellsinki drug dealer to kick my ass if I wouldn't. Basically, Heroine has no actual purpose other than to create a label for music that does not fit Misanthropy and Elfenblut. As you might know, I have licensed the Babylon Whores CD to Music For Nations, and this is mainly a reason for starting Heroine. I might sign some more bands to this label, but it will be difficult to find somebody from the outstanding quality of B.W. as a follow-up! Maybe I keep the label all-Finnish as you've got some excellent bands over there! (Yeah, sure. -ed) Or what about a collaboration between Babylon Whores and Pentti Linkola - intonation of 'Suuri lintukirja'?

Heroine is a suitable name for a label ran by two women, but as we know there's now also a man in Misanthropy Records. Is the name Heroine some kind of reminder of your glorious past when you were a mighty feminine label?
Ah, now come on, drop it. (It wasn't for you, reader. Don't drop this 'zine! -ed) With these names, 'Heroine' and 'Amazon' etc, we are hailing the general feminine magic, strength and mysticism - without condemning men (after all, we DO need some slaves!). The main banner over all labels is 'Misanthropy', don't forget, and this means 'hater of mankind' - translated to my philosophy that 95% of mankind, be it male of female, sucks and should be eliminated...
Who says anyway that we are not a mighty feminine label? Didn't you hear that Stevie (read: Stephanie) had a sex change? Or maybe he's just our pleasure slave? You choose... (Sorry, I forgot the sex change. But can't a man be feminine without it? -ed)

As we came to the names, what does Misanthropy Records stand for? Have you got any misanthropic traits? How do you, all in all, look upon the world?
I partly answered this already in the last question. Misanthropy Records reflects my cynical outlook on the world and people in general. I have misanthropic traits to the extent that I believe that when you have a problem, you have to eliminate the problem by its root. Almost each and every problem and things that disturb me on this planet are created by humans, therefore one should not whine about the destruction of the planet, environmental issues or whatever - one should erase the instigators of these problems.

There were some problems with Burzum's "Einsatzkommando" shirts as many distributors withdrew them from their selection, did you suffer any money loss because of it? What's your opinion about these shirts? Do you see fascism as a good or bad thing (in business and life in general)?
In the contrary, I did increase sales with this 'ban'. These shirts are still available from us, and people buy them like crazy, because they are so hard to get. (So I supposed actually, -ed)
My opinion about these shirts? I think they are great. It is so easy to provoke people, they are so predictable. When Varg designed this shirt, he knew exactly what would happen. It actually bores me.
Fascism is a complex issue which I can't discuss in two sentences, but I have a keen interest in any kind of fascism, the Third Reich etc. I find it very fascinating and can't understand why anyone wouldn't. This isn't to say that I believe it is a good thing - I do hate any kind of censorship for example, which is fascism. There are surely some good and some bad things in fascism, but I wouldn't like to live under a totalitarian dictatorship unless I was the dictator, of course!

Also, the new Burzum album is out soon and it surely is long-awaited enough. Can you tell us why it took so long to be released?
I have had the master tape for quite a while, but a) the artwork had to be done, which means six oil paintings had to be painted, which understandably took quite a while. b) we only released 'Filosofem' last year, so there should be a bit of a gap between the two releases, especially since this 'Daudi Baldrs' will probably be the last Burzum recording for a long time.
Editor's note: "Daudi Baldrs" is out, unfortunately.

What kind of music you listen to yourself? Are all the bands on Misanthropy Records your favourites? What band you would most like to have signed for you at the moment?
Yes, all the bands on Misanthropy are my favourites, otherwise they wouldn't be on the label in the first place. I listen to a wide variety of stuff, from Metal to Industrial to Classical to Folk to Avantgarde etc etc - if I had to name a band that I would most like to have signed, then it certainly would be Laibach. I'm a fanatic.

Ok, nothing lasts forever, not even this interview. Could you end this by telling us in what kind of houses you live, and whether you live alone or not. And if you still have got something to say, we'll be glad to hear it from you.
Hm - funny question! I live in an old Victorian house, ca. 130 years old, made out of red bricks which has three floors. It's typically English, with narrow staircases and drafty windows. At the moment, Stephen lives in my house because he came over from America and is still waiting for his work permit to be able to stay here long-term and find himself a place. Besides that, my dog Terror and my cat Artemis live there too, and tomorrow I shall get a new cat called Lemmy. Antoinette lives opposite our office in a flat together with her boyfriend Stuart and her cat Greebo.
I would just like to finish this interview by greeting all those nice Finnish Black Metal kids I met at the Ilosaarirock festival in Joensuu this summer and who were so naive to swallow everything they were told by me and Antti Litmanen. Right on - with people like you the next Finnish generation will be a proud one! Seriously though, you Finnish people have the best longdrinks and one of the nicest countries ever!

GIG REVIEWS

HIM, RAVENSTORM, HORNA
- 31.12.1997 -

Well, I got to tell you folks that I didn't have any kind of expectations towards any of those bands that were playing in Hellsinki's own bat cave at new year's eve. I never got so fond of Hornas demo's nor HIM's Love Metal. From Ravenstorm I had heard only one track and I didn't find it even a bit interesting.

Horna was the first band on the stage to show their skills. Unfortunately the sounds were totally shitty ones and Horna's material was still pretty unimaginitive. The only exception was their ultimate hit song "Mätänevä Jehova" (much the same as "Rotting Christ" in English... Well boys, let's do "Musta Valtaistuin" next time, eh?), which is a fucking killer.

Ravenstorm was up next. And they were a positive surprise; the songs were pretty well structured and there were many good riffs. Also the drummer knows how to play. Their live show was somehow kind of nonexistent. As a whole I can say that Ravenstorm is a pretty good commonplace Black Metal band, but not very much to get excited about... yet.

HIM was evening's undisputed mainliner band and the only act that was capable to get the crowd moving. It was easy to notice that they have quite much live experience; the playing was tight and stayed intense during the whole set including the cover songs from Billy Idol's and Chris Isaak's originals. Even though I'm not a fan of HIM's material in general, I must admit that they are a very good live act even in such a drunken state they obviously were.

Kalle

LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI

9.1.1998

Babylon Whores' strong and intesive playing set didn't get much audience, but the little fan group was totally outstanding. There were loyal supporters in the front of the stage 30 minutes before the show invoking the band forth, though they were so few that we managed to get in the very first line although we arrived into the hall after the band had already shown their ugly faces to the audience. For the next 30 minutes Babylon Whores didn't play much of their material due to the fact that they hadn't practised all the songs enough. But hell it was cool, and some more songs could have turned out to make the gig benumbing.

After Babylon Whores had performed we had to wait quite a long time for Nightwish to show up 'cause there were some problems with the equipment. But after they had been solved, the hall started to fill with people, who were but numerous also more enthusiastic than during the set of Babylon Whores. And although we hadn't heard more material than the single "The Carpenter" from Nightwish before, we have to admit that their songs were very catchy (and pop!) and suitable for live situations. If you manage to combine Eurovision's contest songs with metal you're destined to get attention, you know.

Ville & Kalle

INVOKING THE THUNDER with BABYLON WHORES

Wow... I have square eyes... This was one helluva interview to transcribe. Every time when Ike Vil (vox.) speaks the tape starts to resonate and when Antti (gtr.) talks, almost nothing can be heard. Ewo's (gtr.) voice is at a good level, but he remains silent almost all the time, eating his pizza. So. I have consumed many pots of coffee and my head aches. However, the interview was done in one thunderous autumn night in August by me and Ville in Ike's apartment just when "Cold Heaven" was released. ...what am I babbling about? Just read on!

text by Kalle

First we asked these Babylonians to introduce theirselves to our dear readers.

Ike Vil: "Well, Antti is a knight of a dismal gesalt. He's a man with a thousand secrets, who I have learned to understand, though I still do not know him. If I had friends, Antti would be one."

Antti Litmanen: "Ike Vil is a highly reformistic and convert person, who creates art from his own setbacks. He is also a very empathic fellow, but the seeds of destruction have been sown with a very hard hand. He's a noble man."

Antti starts to describe the music of Babylon Whores. We find out it's low tuned, with different tempos drifting modern music, which is yet very traditional bound in it's own way and called as 'Death Rock' by the masses. Well, what else can we say?

The stable line-up was assembled in 1996 and from that point Babylon Whores has been able to do their own thing without a need to adapt with any new personalities.

"This is authentic human relationship porn. We got to turn our lives to living hell and then write songs about it.", as Ike puts it.

We were very curious about the feelings they have towards their new album 'Cold Heaven' and we just had to ask them about it.

"Well, maybe it has started to sound a bit obsoleted nowadays, but the level of disturbance could be a little lower than I would have thought.", says Antti.

"They say that a new album should be a document about the current state of the band, but I don't really know about that... maybe rather a sacrament... It's Cold Heaven."

"It's like a coffee pot.", tells Ike. "It's painful, beautiful and even anxious some times, but at least it's our own."

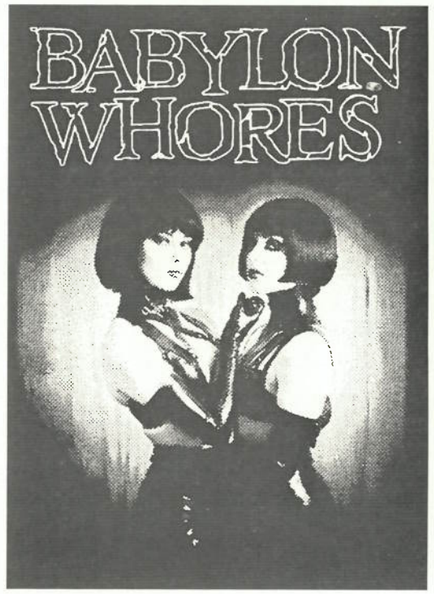
"It's better to learn to live with it.", defines Antti.

"Are there any expectations towards the record sales?" was our next question.

"I don't know about record company's expectations, but I hope it will sell enough so we can release another album too.", tells Antti.

"It would be nice if the album sells so much that I could buy new shoes and some tobacco.", adds Ike.

"We have ideal circumstances considering our record company. We have this great promotion machinery and marketing, and on the other hand, on a human level our business is took by pleasant people who have a great attitude and some view over the things.", praises Ike.



"Personal management..."

The music of Babylon Whores seems to have moved into a more sophisticated vein. We wondered if the musical change could have something to do with Misanthropy Records' demands, but our doubts were swept away.

"It's not possible really, because we didn't even know who would release our album when we were recording it.", tells Ike.

"This is a fact. When we entered the studio we weren't sure if we were even able to bear the studio's cost. Therefore the only persons who we wanted to please were ourselves.", confirmes Antti. He continues: "If we start looking for reasons for becaming more sophisticated, as you said, we can find at least one. That's the bands development into a tighter unit. After all, we have played quite some time together after our earlier recordings."

We were eager to know if there has been any comparisons between the music of Babylon Whores and other softer kind of metal acts like e.g. new Paradise Lost.

"There's plenty of odd comparisons. In one interview Ike's vocals were compared to Manowar.", tells Antti.

"Guitar, drums, bass and then there's some moron yelling on all of that... no wonder if there's comparisons between different bands.", states Ike.

"I was rehearsing together with Ewo and we made a song which sounded very much like At The Gates in our ears. But when we added drums and bass... it just didn't work out at all.", says Antti. He adds: "We can't consciously make songs which would sound like some other band than Babylon Whores. The result is no good."

"We have to count on that we'll manage to practise some kind of personal/collective alchemy and create gold or something more solid material out of shit." recounts Ike.

Well, that reminds us from Misantrophy's catalogue, where Babylon Whores were called as a jewel, but Ike claims they haven't been in such a strong pressure that's necessary for formation of diamonds. Not yet.

We, the editors of this mighty magazine, have seen only some reviews of "Cold Heaven" and they all have been quite positive (and it's no wonder). Has all response been so good?

"Well, you can't complain..." says Antti. "We haven't seen any totally bad reviews and some people have caught the concept of "Cold Heaven" and liked it very much.", continues Ike.

We wondered how come did Babylon whores even contact Misanthropy, label whose best known act is the mighty Burzum. But the truth was that they never contacted Misanthropy. It was Mikko Mattila from Isten mag. who sent a tape which included music of some Finnish orchestras, also Babylon Whores'.

The second guitarist of the band, Ewo, arrives. He starts to warm a pizza in a micro wave owen. Hopefully I won't catch a cancer...

"Our technic for marketing the band might not be the best possible. We sit down on our asses and wait for someone to take us.", reveals Ike. "But after all someone did."

As we know, Misanthropy formed a side label, Heroine, for Babylon Whores.

"This was a clear clarification of Misanthropy's policy. Now this won't get mixed with that BM-line." thinks Antti. "Now they won't accidentally cheat any poor little Black Metal fellows to buy this record. But on the other hand it would serve right those idiotic clowns, who buy millions of Black Metal CD's just because they're BM.", expresses Ike.

"On Heroine, you will find Metal quite untypical for Misanthropy, yet somehow strangely connected to it.", quotes Antti from Misanthropy's catalogue.

"Right, indeed. I must rudely admit that we have much more in common with Burzum's first releases than some fucking German Kurzum will ever have.", states Ike.

"It's great to be signed on a label the artists of which are rather quite obstinate and actually very gifted musicians.", states Antti. "Rather on same label with Burzum than with Bugs Bunny.", he continues.

There have been some delays with the distributor Music For Nations. "Cold Heaven" was late about six months, but then again, there have been lots of advertising, interviews and such. Has Music For Nations served Babylon Whores well?

"I can't complain, they have done good job with interview arrangements. There has been quite many radio interviews and stuff like that with Babylon Whores. That's of course very positive, but things don't always work as they should. Some time ago we called to a radio show as it was scheduled and we heard some incomprehensible babbling. Later we found out that we called over the Chris Barnes interview. I can't understand how things like that can happen", Antti tells.

"And as a matter of fact, those delays with the releasing of "Cold Heaven" were for our own best. It's a fact that we can't compete with e.g. Paradise Lost's new album.", he reveals.

Babylon Whores were also touring in Germany. I don't know if there was some chemical adventures (or maybe magical) taking place, but all we succeeded to squeeze out was this confusing tale via Ike Vil.

Monster's attack in the Travemünde harbour:

"Our bus caught fire and we had to stay in harbor to wait for another ferryboat. When we started to sleep at night the monsters attacked us. They we're monsters of Id, that's where all the monsters come from. Guys tried to convince me that it was a bee, but don't believe."

Enviousness plays a great role in Finnish mentality. So it would be easy to imagine that there would be a big fuzz because of the fact that Ewo happens to be the biggest importer of Metal albums in Finland.

"Well, because of this Finnish mentality, it's as a matter of fact a damn good thing that Spinefarm doesn't have any cards up it's sleeve.", tells Ewo.

And so shall it be. After all, Babylon Whores isn't even signed on Spinefarm. So there goes for all of you jealous people out there.

Death Rock!

"We have much more in common with Burzum's first releases than some fucking German Kurzum will ever have."

Ok, enough babbling about labels and distros, it's time to go to the point itself... the music.

For the composing of a hit song these fine young men have a guaranteed recipe. And the process goes like this (don't try this at home): Ike picks up a snow ball from the frozen hell, Antti gives some speed for it and Ewo puts a carrot as a nose. And now we have a snowman of Babylon Whores. And in the end it will be a song, which is out like a snowman.

"But in the arrangementing process participates the whole band. If not in any other ways then at least by fucking us over.", says Antti

"Yes, these songs have their born in a trance-like state of mind. I play guitar and lose my sense of time. I'm working as a correspondent with the other side. I just don't think like, well, let's do a song from the C key. I don't even know where I can find that damn C.", reveals Ike.

Well, they say that Hendrix couldn't play on notes, so why should these guys. But as Antti tells, perfectionism of Babylon Whores is directed towards something quite different than in showing off.

Though these fine young men in Babylon Whores are claiming not to have any straight musical influences from other bands, we were very certain that Ewo is ripping Isvind off. But frankly it isn't right so:

It was a dull, rainy evening when Ewo was driving back home from local post office, where he just picked up some promotional CD's from. He decided to listen to some nice music while driving, but unfortunately the first record Ewo had a grab on was Isvind's brand new album. He put it on CD player and instantly threw the CD out from the car's window after hearing the music it included.

So, if you want to hear truly black, evil and forest music, which drives all the normal people insane, run to your nearest record store and buy an Isvind release, it's not too late yet!!

The destiny of that poor little Isvind record is still nothing compared to what happened to two boxes of mighty German Kurzum (orwhateverwhocares) -demos in Babylon Whores' European tour. We would tell the true story about the day when it happened, if it wasn't so brutal act of pure hatred and blasphemy that it would cause nightmares to most of you.

But remember, it was not yet another manifestation of Ewo's bad temper. Keep on sending him those shitty Black Metal demos. He just luv'z 'em! (And if you get signed on Spinefarm, you can make a score song for a Finnish hockey team Kiekko-Espoo.) By the way, Marko of Beherit is a very cool lad.

I think we all have heard mean rumours that Babylon Whores' "In Arcadia Ego" -video has been running on Finnish music trend TV-show Jyrki quite often lately. Aren't there any limits in selling out?

"No one can blame us on adultery!", shouts Ike Vil.

"The truth is that what ever happens, it will happen on our own conditions.", insures Antti.

Well, I believe that, though I could question Ike's statement just because of the name of the band.

The lyrics of Babylon Whores are very profound. They are still based on a way or another on reality, because ones views on reality are always very subjective.

"I think the things that happen on a another level effects the things happening on this level and the realities are overlap one another. And these things are very real for me and sometimes I'm trying to make them a bit less real.", tells Ike the poet.

Antti instead has written lyrics for Thy Serpent's "Forest of Witchery" album. But he is not very fond of the idea to present any interpretations considering the concepts.

"They are lyrics I've done for Thy Serpent and they fit well into Thy's concept." is Antti's comment on the subject.

"I find it great when Antti is able to direct his lyrical abilities somewhere, because I know that Antti has the talent.", tells Ike.

"In fact I like the idea to give almost a finished concept for someone else and look what will happen to it. It's kind of a chaos magic."

Babylon Whores have a strong magical image. And at least Antti and Ike are very much into magery.

"Well, someone is snowboarding and someone is trying to find the truth. Everyone has their hobbies. Of course we won't have a

sponsor from a local snowboard company...", tells Ike.

"Maybe an ouija board company?", proposes Ewo. Laughing...

"Yeah, this is not skateboard music, this is ouija board music. Sometimes that fellow just drops us all..."

"Well, we have always controlled that occultism section. It's not just in my personal interests, but we've made something out of it too. It's a very complex issue and it just makes me feel sick when people turn magic into a selling point. It's a part of your life, not a thing that you should press upon others. I won't even mention those "emperors of magery", who we can find from every damn Black Metal band.", thunders Antti.

BABYLON WHORES
ouija board music

"I have chosen "Scandinymous" as my pseudonyme. No one other shall use it!" informs Ewo.

"Occultism is a way to control your own conception of the world. One shouldn't practise that kind of reality facism which is very common these days.", states Antti.

"Magic gives you an opportunity to interpretations of your own", Ike tells.

"I think that very often the word "arts" has been left out from "Magical Arts". People just repeat the phrases they have learned from the most common books. You should get an individual view over this subject.", Antti says.

"It's tragic that in some point in this taxi of history Satan, magic and occultism were seated on the same seat...", bemoans Ike.

"The conseption of the world that science offers has let me down. One should be able to tolerate the existence of different kinds of cosmogonias. You should not push your own views on other people's shoulders.", expresses Antti.

"It's a bit like it is with drugs. When you are living for your hallusinations, you are going badly wrong, but it doesn't mean that they couldn't open something in you.", he continues.

"Drugs are a bit like television, but magery is like an interactive CD-ROM game based on a movie. They are both nothing but attempts to perceive the reality.", specifies Ike.

"Magic is a bit unfortunate subject, because it would demand lots of time and premeditated strains, which are not so fitting in a Rock 'n' Roll interview.", regrets Antti.

Though Ike isn't so glad because of the fact that Satan and magic are often connected, there's still a band photo in the booklet of "Cold Heaven" and everyone can clearly see that there's a book with a big side print saying word "Satan". So what does the Prince of Darkness mean to the band?

"Satan is a very useful symbol because it has so many ways of appearance in our western culture. It's connected to people's lifes in so many different ways, and though it doesn't belong anymore in the official conception of reality, it still hides many strong chargings. I'm talking about the romantic prometharian Satan, who brings the light for people, but also a danger to burn in that light", explains Ike.

"But the Anton LaVey kind of Satanism is pure crap. It's just pure capitalistic materialism, which is totally the same thing that Christianity has driven forwards in last centuries.", he continues.

Many people in Black Metal acts are claiming to be somekind of Übermensch, what about that?

"Well, it's funny really. These BM guys with their Hordes who are declaring themselves to be Übermench and keeping a lot of noise from that are undoubtably the same persons who would have sunk a long time ago if Euronymous said that Black Metal movement isn't going to raise if you won't jump in a well. My purpose is not to try to mock the Black Metal goings-on, because you can find many independent individuals from there too. It's just so good example.", laughs Antti.

Jake Babylon, the bassist of the band, is participating in notorious live action role playing games. Hopefully the rest of the band is aware of the bad influences that it might cause to the young listeners of Babylon Whores...

"If there's any questionable influences, their source is very different from role playing games.", says Ewo.

"I don't know if Jake's / Babylon Whores' example is a bad example to follow, rather it shall be a warning.", reveals Ike.

But it's always positive when people have hobbies.

"As long as Jake won't appear on stage with a goan and tusks."

"I can't understand this new vampire cult: people are using internet only in nighttime and won't leave their homes. People are pale, anemic shapes. My vampires are happy old movie characters.", barks Ike.

"Of course I can see lots of psychic vampires all around me all day long", Antti sneers.

"I'm not either aware of all those things that are going on in this 'scene'.", he continues.

"But it's better when kids are biting each others necks than if they were joining in some "Young Eagles" and wearing a red flag and spending their holidays in some 'concentration summer camp'", Ike defends.

"Yeah, rather hanging drunk in a railwaystation than breaking each others skulls.", agrees Antti.

"When you're drunk enough you can't harm anyone.", Ike philosophicates.

Interview is getting close to end and now it's time to reveal all the secrets. The mean rumours tell that Ike is collecting old Commodore 64 games. "The games to C64 are the things that I'm going to dedicate my old days to. I have two C64 central processing units, one C128, four cassette drives and... (The list is endless. I won't bore you to death just yet, so I'll cut this short. -ed)", Ike babbles.

"This statement could be driven to very far, but what so wonderful has this development brought?", snaps Antti.

Ike ignores Antti's comment and starts to list those games he has played through.

ADVERTISING: If you send over 20 (twenty) diskettes of C64 games to Ike Vil, you'll get new Babylon Whores release for free!

Ok. What else? At least Ewo is the greatest Phantom fan in Finnish rock circles after Ismo Alanko, though he won't comment on that subject and Antti is as the matter of fact the same person with Jari Litmanen of Ajax Amsterdam.

"Yes, I've thought to start again that rock football thing too.", he admits.

After this interview, Babylon Whores parted ways with drummer Kouta, who, according to sources close to the band, choked on someone else's vomit and exploded. Amicable musical indifferences were apparently also present.

The new drummer goes by the name of Pete Liha, and he actually played on the first two Babylon releases, Devil's Meat 7" and Sloane 313 MCD.

Babylon Whores has now recorded a new MCD, "Deggael", and as it seems, it will be released through Heroine in early spring 1998.*

**Ike Vil sends his warm greetings to all the assholes at MFN...*

it's always positive when people have hobbies...

Contact Babylon Whores

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EXTINCTION IS NATURAL?

DISTORTING THE HARMONY

Mother Earth has always been full of various forms of life. Different species have lived in tune with nature; new species are born while other ones have disappeared at the same time and the harmony has been kept inviolable. But... about a thirty thousand years ago a new race begun to evolve, a race that would not only bite the hand that feeds but eat the whole fucking arm burping loud afterwards without any feelings of guilt or shame. I bet you know of whom I'm talking: me, you, your uncle; yeah... the human race.

When the industrializing got started in the end of the 19th century, we - for some incredibly stupid reason - thought we could exploit the nature and its other species as much as we wanted. "Easy", we thought. "Let's do it in the name of imperialism and science". ...Well, to Hell with your science! We've been exploiting this planet only for over one century, but the changes we've made are a) radical - and the most significant thing - b) everlasting. The rainforests are hacked down and millions of various species living and hiding in them are completely destroyed. Other non-human species are almost hunted to extinction because of their valuable fur or meat and of course our atmosphere is totally damaged and polluted.

THE BAD GUYS WILL GET WHAT THEY DESERVE

None - and I repeat - *none* of the species living on Planet Earth have done so much damage to it but we. Well, maybe Mother Earth will some day give us a lesson about living in harmony with nature again. And actually, I think I'm not quite wrong here... As a matter of the fact, the Revenge has already begun. The developing countries are suffering from lack of food and clean drinking water and the so-called "developed" Western world... let's see... what's going on here? Well, the pollution and radiation leaking from your local nuclear power plant (Feeling a bit guilty? Now go close your doors and windows... You know, one can never be sure about anything...) are killing you slowly and of course the air we breathe is as safe to breathe as some good puffs from your neighbour's '57 Mustang's exhaust pipe would be.

WARS AND TOO MANY HUNGRY MOUTHS

Besides the approaching ecocatàsthrophe there's another little annoying thing threatening our existence: the overpopulation. Well, to this problem we've invented the medicine all by ourselves. The wars around the world are reducing effectively the people farting around on our planet, leaving simultaneously the soil deserted for the new growth. So, do we just have to make war, not love? The answer is **no.** While war destroys, love rebuilds. So we must find the right mixture of both of them. If we make too much war, we end up to see there's nothing left. But if we make too much love, the situation would be like it is today, or actually, much worse. So the keyword is balance.

Anyway, the wars just ain't enough if we don't want to die of malnutrition within the next 20 years. You know, every single minute 177 - yes, *one hundred and fucking seventy seven* - hungry mouths are born into this world. We just haven't got the resources big enough to feed these mouths. Every day we can read from the newspapers that thousands of Asians have died because of lack of food or something. (Now we Western folks propably say something as intelligent as "Well, it didn't kill me or my relatives." You see, this is the problem. Some day it **will** if we just don't do anything to prevent these famines.) And why? Well, too many mouths to feed. If you are not able to foster and feed the babies you give life, then **why the fuck you keep doing them??!?!?**

WESTERN HYPOCRISY?

Of course we *could* spread e.g. free lubbers or prevention pills into the developing countries, so that people could have sex without any harmful side-effects as crying bundles after every ninth month, but - once again - our nice Christian society won't let it happen because prevention is "cruel murdering of God's children." But at the same time this morality allows murderers and other reducers of our population to get killed in gas chambers in the name of the "law". So, *who's* hypocrite? And meanwhile we are amazed of these pharisaicals' acts we can turn our fingers to point the biggest disciple of Christ, the more-hypocrite-than-all-the-religions-together: Ladies and Gentlemen... may I present you... *The Western Society!!* While we hack down the rainforests and support the growing materialism and tech-**no**-logy, we meanwhile make contracts about reducing the carbon monoxide wastes and cutting the pollution rates to half. Well, for what the fuck do we need these contracts if they'll never get obeyed?!!? *"Well... we get more profits. You see, the harm we do to the nature and biosphere is so tiny compared to the profit we get that it's not useful to stop this sweet clinking of our cash registers."* Well, go on, choke to your money. I'm choking to your oxides of sulphur and nitrogen and to the heavy metals you create especially when your oil fields get on fire. And speaking about oil fields...

TO (S)HELL WITH HUMANKIND?

Is 6500 kilometers much? Well, no, if speaking globally. But if you think about the beautiful nature, people's daily resource of food, water and almost everything else they need, and then you think about 6500 kilometers of oil pipes running through it in Nigeria, you'll propably say it's too much. At least I say so. As we all know, our dear petrol-gurus from Shell think that the profit they get is more useful than the unspoiled nature. Well, maybe to them, but what about the rest of us five and a half billion out there? You see, all this destroying of nature and it's resources is happening because of people's insatiableness and greed for the dead presidents. The lust for money has become so big that people are ready to destroy even themselves just to get some more of it. We're living in a self-growing pit of materialism, greed and americanism! And every time you eat in McDonalds, get your car's oils changed in your local Shell gas station or buy more plastic dishes just because you don't bother to wash the real ones you help it grow a bit more. And some day you notice you're living in a personal Hell made of plastic plants and gene-manipulated carrots wearing trendy gasmasks - blue ones for the boys and pink ones for the girls - because of the high rates of carbon monoxide and when you want a nice tan you'll have to do it in a solarium because the sun hasn't shined through the black toxic clouds for years. Sounds cool, huh? Now get up from your coffin and do something! If you think globally, you act locally, you know.

A FIST INTO MOTHER'S FACE
IS A BULLET INTO HER CHILDREN'S HEADS

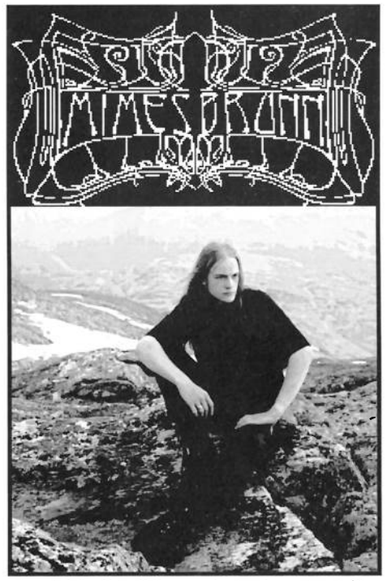
The human race sucks. Even if we would manage to do something great, like feeding the hungry, we had to grow more e.g. rice or cows to end up into those hungry ones' mouths. And the more rice we plant and the more cows we grow, the more methane is created. And as we all intelligent boys and girls out here know, methane does some naughty things to our biosphere. So, what's the solution then? How about refusing of rice or cow meat? But hell, do I really think that five and a half billion people would like to eat vegetables instead of tasty steaks? Or who'd go and tell the Chines to forget rice forever? We should drive our typical Western thoughts as "how to get more money" out of our heads and start working as "we" and not as "me", as we've done during the later centuries.

Some serious and radical changes to our way of life should be *(or should have been)* done. You see, otherwise our beloved mother won't exist anymore. We've done so many nasty and shitty things to our home planet that it is really going to say bye-bye and die. Or... Actually, the planet won't die. All the life on it will. And hey, **we are part of it!!! I** think it's time to do something. Or actually, we *can* leave things alone and continue the destroying of Mother Earth in the vein of Shell and other multinational corporations but in that case the human race will have time left to live from 20 to 50 years. And I'd like to pass away naturally instead of some fucking lung cancer I get from your cars and factories. Besides, have you ever thought that to harm Mother Earth is to destroy ourselves, since we're all a part of the same organism. After all, she doesn't belong to us. We belong to her.

Henri Sorvali

Greetings, Oðinn! How are things going? What's spinning on your vinyl player at the moment?
Hail! Well, nothing is really spinning there, except from some spiders. My vinyl collection is in Norway, and I would be extremely happy if I at least had "A Blaze In The Northern Sky" here. Vinyl is quite heavy and also vulnerable to that lowlife with a postbadge.
The last vinyl played was Usurper's LP "Diabolosis". I am however listening to the Thy Grief CD at the moment.

You are involved in a 'zine called Einherjum and a project called Mimes Brunn. You must be a busy man, because you also run a distribution service called Likfunn Handel. How the Hell do you have time to keep yourself busy with all these things? Would you like to tell what's all about in these projects to the readers of the mighty Meathooked magazine?
Well, Einherjum is pretty dead at the moment. Aasmund, the co-editor, has withdrawn from the underground. I must stress that those rumours about him being a "junkie and I kicking him out" are false! He's perfectly fine, and I've met him several times the last year.
Meantime, there was a project called Folkefienden which fell into rubble half a year ago. Mimes Brunn has existed in the shape of some propaganda-leaflets all along. Now however, without the co-operation with those two other editors, I'm working on Mimes Brunn Magazine. Mimes Brunn will basically be similar to Einherjum, only better. I am after all 3 years more experienced than I was when we started Einherjum, something people will hopefully notice. There will be interviews, reviews of both music and 'zines, articles, columns where I voice my opinions against everything, extensive use of frames, satirical drawings. The humour in Mimes Brunn is more sharp than the one in Einherjum. It's not a harmless bit of fun, it's a harmful bit of fun.
Likfunn Handel... Basically, it's not a distribution anymore. I now just sell what I make, such as this magazine and the Likfunn for Windows Disk, Necrosoft Screensavers (As we all know, the ASCII-code of Bill Gates' name equals to the number of the beast... -ed), and 3D Scorn. I don't like the trade-business, except from the money I get. The money is not enough to make up for the time I use anyway. Those HD disks are just a hobby of mine, and I sell them as cheap as possible. The market isn't exactly big. Obviously that part of the Underground market will grow as more people get PCs. We'll see....
I haven't had much time, due to school to do these projects. That's why it's gone more than 2 years since the release of Einherjum, before I now see the end of it.
Einherjum means basically the same as Einherjer (a Norse warrior in Valhall), only it's in dative. I didn't know about Einherjer the band when the name was decided. I also think Einherjum sounds better than Einherjer, because of the "um". Less straight forward.
Mimes Brunn is the "Well of Mime". Mime is a character in Norse mythology. Oðinn gave his eye to Mime in return for wisdom. The Well of Mime is considered to be *the* source of wisdom. Naturally, I think this magazine will be a source of wisdom as well. At least it will be thought provoking and destructive towards quasi-wisdom of all kinds.
Likfunn Handel... Handel means "Trade". Likfunn means "Discovery of a Corpse". It doesn't sound so daft in Norwegian, though. Likfunn is a poem by a Norwegian poet called Jacob Sande. He's unfortunately dead, but his poems are truly great. Likfunn is the most grotesque, and can best be compared to lyrics of Autopsy. His other poems are often attacking christianity, or the practice of it such as double morals etc. Some poems of his are describing nature and people living in it, but not in the usual romantic way, more harsh like nature is. Everyone who is familiar with the Norwegian language should try to get to read him.



The root of all evil himself. He proposed us to make a poster out of it, but I'm sorry, Oðinn, we ran out of money. Maybe into the next issue?

Snakker du Norsk? Ja, litt. But today we speak in English. Anyway, a couple of years ago I bought myself a 'zine called Einherjum and I liked it a lot. And we decided to make a 'zine of our own I knew right away for whom I was going to send some nice little questions. Well, it seems that Einherjum is pretty dead now, but Mimes Brunn will continue from where Einherjum stopped, plus much more. So, just make sure that you have "A Blaze In The Northern Sky" as background music and step into the frightening world of a Norwegian journalist-student living in England, Oðinn.

Interview by Henri

Why are you doing a 'zine? Don't you think that some kids will read it and get some Satanic kicks and go to burn some churches and kill other Black Metallers like a certain person did? Do you think that the reader has the "power" so that he/she must judge him/herself what's acceptable and what's not? Could you also name the best and the worst 'zine you ever read?
Do you really think people will read Einherjum/Mimes Brunn and think that I have told them to go out and burn churches and kill people? In that case, they wouldn't have read the magazines properly. Of course, some kids need to show they are able to put fire to a wooden building. Well, I mean that even idiots must be responsible for their own acts. A person who does this or that because he read somewhere that he should do it is fundamentally weak. I do not take responsibility for weak people.
If it's something I hate, it's those reborn churchburners, those who seem to be so reformed after a little chat with a psychiatrist. At least Varg Vikernes has never told anyone that he did things because he was a faggot, confused, nervous or whatever. He just says he doesn't regret. That is quite OK. It's all about self-respect. I must stress that I often see Sir Grischnackh giving a few lies, but his lies goes more in the boasting fashion than in the "I-had-problems-since-I-was-a-depressed-little-boy". Arrogance is more entertaining than cowardice.
Anyway, I'm doing a 'zine because for me it's the best way of being creative. I like to write, and I like debates. Therefore, I enjoy doing interviews with other people, if they are interesting of course. The worst thing I know is when I think a band's music is great, I contact them and find they are totally boring/stupid. As I draw a bit, I clearly have a medium to present that as well. A magazine of your own is like being able to show people what you are capable of, and I'm also able to tell them what I think. A normal person can't do that, so whatever thoughts he or she has will only be shared with a few friends and the drawings will be for him/herself and possible visitors. Whatever he or she writes will be for the writing desk. Quite a waste of creativity.
The worst and best 'zine...The worst 'zine I ever bought was "Opacare de Antiquus Obscuritas". A badly xeroxed thing from USA. The girl had rather professional flyers (as opposed to the mag). She was quite friendly in her letter and she enclosed two pictures of herself, so I thought well, whattafuck. I found the best way to help her was simply by never mentioning her 'zine.
I haven't heard anything from her or about her since.
The best one is a tougher question. I naturally withdraw my own ones from the contest! Anyway, I think a good 'zine should firstly have a varied content. Magazines with only short interviews with bands, and then a few reviews are quite a boring. It is also important with some critical questions, because they spice up the interviews.
I am quite impressed by the latest Isten thing, Mädchen. I would say it's the most daring one, and original. Then again, they have at least ten years' experience something most other editors don't have, so a comparison might be unfair. Still, they at least challenge other 'zine editors. I could mention a few other 'zines I like, but rather buy Mimes Brunn when it's out, because I have reviewed a whole lot of 'zines.

And now, let's take an economical question: Are you able to earn any money with your projects, and if not, where are you working? Does the post office rip you off as it does in Finland? What does a bottle of beer cost in Norway?
Einherjum managed break-even without any problems. But then suddenly, our interest for promotion fell, so I guess I have lost(or rather "not made") some money. I am quite hopeful that Mimes Brunn will sell faster, as a large part of the underground will be familiar, and pleased, with my former work. I could take in some ads, but then I must weigh that against the cost of the printing. I will only take ads that really contribute economically, which means I must be a bit expensive. We'll see.
I get my money from the Norwegian State Educational Loan Fund. I am at a journalist-school here in England, so they fund my stay, and naturally; part of it goes to Mimes Brunn.
The post in Norway is quite expensive, at least compared to England. Then again, it's the question of overall economy. Sending Einherjum, Economic, to continental Europe, costs the same as printing a copy. Ironically, it's cheaper to send copies to Scandinavia and Finland, because you can't use Economic within Norway unless you send 20 items at once. It's better in England, but only because I get money from Norway, for Norwegian standards.
A bottle (0.35 cl) of beer in Norway costs about 13 NOK. That's about $2 or £1.20. Beer is one of the cheapest things in England, which is clearly a great thing. Norway is a shithole when it comes to commercial breweries. The only thing those assholes can make is lager (pilsner). I can just as well drink water.
Norway had great brewing traditions, but during the witch hunts, all women who before used to brew ale, found out that it was dangerous to at all bother with anything involving cooking. Therefore, the men had to brew themselves, and as they were too proud to ask their wives how to do it, the whole tradition was ruined. Instead, people started picking up spirits, which later led to very tough alcohol laws. Quite a downfall, or what? (Yess... a *World Downfall*... -ed)
Anyway, in Voss, where I come from, they have revived the brewing traditions, so that is a place all Real Ale/Heimabrygg maniacs should go to. It's dark (So it must be true and evil. -ed), it's thick it's got lot of taste - it's simply fucking brilliant! The day after a real drinking session you're only slightly dizzy, while a day after lager session is just hell and headache. The reason is obviously that Real Ale is more nutritious than lager, and besides; you don't spend the whole evening pissing!
In England I stick to Guinness, but in general here are a lot of good ales. The latest bottle I bought was "Morocco". Truly great, with a slight touch of coffee, or something. A pint of Guinness in England costs about £2, while in Norway(Oslo) it would cost about £4.

Name the best and the worst band you've ever heard and tell us what's the ultimate release of 1997? What do you think of this current Speed Metal-boom? Should these new Speed/Thrash bands leave the old kings like Venom and Bathory alone and stop stealing their riffs? (Heh. I think I had some difficulties in making myself clear... -ed)
The worst band... I suppose the demo of Frozen Shadows from Canada is one of the worst. In general I hate speedy "Black Metal". Bands like Immortal can get away with it, because their releases have been very powerful, but too many bands play fast because they don't have a clue of what to do with instruments when the speed contest is over. I suppose it's just a mirror of their sex-life. (Actually I meant old-school Thrash... But fuck. -ed)
The best band..? I would rather speak of the best release, as no bands seem to stay good enough long enough. A Blaze In The Northern Sky is the best release in my ears. Brutal, evil and grim but also melodic and with a few solos. Bands nowadays don't know what a solo is. The closest they get is making feedback something I can do with a telephone.
The Ultimate Release of 1997, I don't know. We're not in 1998 yet... (Ooops. -*fucked*)
I don't know about Speed, but I'm fed up with this Old Death/Old Metal thing. Some bands, like Demoniac and Gehennah manage to play good music. Demoniac does well because they add some *good* folk, while Gehennah have brilliant lyrics, and quite catchy music. Stuff like Desaster, Bestial Warlust etc. is just boring musical incest. I must protest, however... Bathory doesn't really belong in this connection. Bathory was more responsible for Neo Black Metal. Very few, if anyone, have managed to copy Venom. Perhaps the closest is Gehennah. It's still far a far cry from Venom.
People who *steal* riffs are guilty of theft. Sometimes it's a coincidence because a riff has been in the back of your head and you can't remember how it came in. If they're going to steal anything, then at least they should steal from music few other Black Metallers listen to and by so actually contribute to the "Underground Riff Pool". It's still theft, though. I'm not the one to say that people should stop playing this or that. I make perfectly clear what I think in reviews about the individual releases. If people want to keep playing boring music after that, then what can I do, but review them badly?

Since we all know, Oðinn plays the shamed bastard son of guitar, the bass. But does he play it in any band and how long has he been playing? What other interests and hobbies do you have besides the Metal underground? Kanskje snowboarding på fjellet ved Riksgrensen?
Bastard son...? Heh, well, theoretically I am a bass player. I bought it 7 years ago and I have played in a few bands some time ago. Once I basically overtook a female Thrash band. In a year, they didn't create *one* riff, while I did a lot. They just nodded and said the riffs were good, but they couldn't cope playing them. It's hopeless to try and be creative under such circumstances.
I haven't brought the bass to England, though, as I wouldn't have enough time to play. The annoying thing is that I would like to play. I can even use my computer to mix, so I would possibly be able to at least release a demo of my own. (A demo made only with a bass? Asmodis has already done it. -ed) However, it is not my destiny to become a musician. I must stress that the stuff I made many years ago is far better than a lot of that crap I receive nowadays. (I have recorded a few riffs on tape with a two-track sound, from my own stereo.)
If I had continued, I could have done quite well I think, although I wouldn't have become

the fave of Terrorizer and such magazines. The main problem would be to co-operate with other people in a band. If a riff sounds bad I am not going to eat it, although to be session bass player would be something different of course.
I can't really say I have other hobbies. I have a general interest in culture and politics. I am quite addicted to my PC as well. I have made some 3D animations and lots of silly stuff. I suppose I will work more with it after the release of Mimes Brunn. The problem with animations is obviously the space it requires. Anyway, it's back to that small market thing...
I have never tried snowboard, but I broke my feet 8 years ago skiing, so that was my Alpine career. That's quite OK, though, as I have been up and going fine ever after. That which doesn't kill us makes us stronger, you know... It saved me from going to army, which in fact resulted in that I got the year needed to do Einherjum. I suppose the readers will understand what was most positive for me. By the way, I am not a pacifist! (And so what! -*disarm*ed) I just think other people can waste their time by being cannon-fodder instead.

I bet you have seen the TV-document of Norwegian Black Metal called "Det Svarte Alvor". May we have your opinion about it?
Oooh! That's a long time ago, and I've only seen it once, when it was on TV. Should have taped it. I didn't really like those caps Immortal wore. This guy with that Pantera shirt claiming to be "Death Metal".... Then there were those morons from Revheim. I mean both the churchburners and the inhabitants of that place were a bunch of idiots. A great commercial for Norwegian Black Metal, I suppose. Well, fuck it. It would be silly of me to comment too much, as it's so long time ago since I saw it..

What do you think about people who compose pure crap just to be "original" and "untrendy"? What's your opinion about trends? Please tell the readers of our elite 'zine what is trendy at the moment concerning Black Metal.
People who just decide to make something original and untrendy can make pure crap or they can make something genius. To me, it's the result that counts. Also, you should be aware that a lot of stuff, judged by contemporary society to be pure crap is later seen as art. Therefore, I will never say to anyone that they shouldn't try to make something original because it "might turn out crappy". I just listen to it and if it's original and good I love it. If it's original and crap, then it's back to the old drawing-board. However, in reviews I usually give them some credit for being original, because someone else might take inspiration from them and build something better out of it. Or, they can simply better it themselves.
Unoriginal and crap is the worst. Unoriginal and good, is quite OK, but they haven't done anything else than copy music I happen to like. The French band Forbidden Site has made some fascinating music with their thick mix of slightly pompous Manowarisms and Black Metal. I am not sure whether I will like it that much after a while, but they have clearly made a CD which grabs your attention very often. They also have some female "backing-moans" which are extremely horny! I actually feel it all the way down in my stomach. (I think I'd feel it all the way down in my genitalia, but however, however. -ed) The cover doesn't make it any worse...
Their label mates (on Solistitium) and Norwegians Thy Grief, however have made a CD with nice Emperor-like music. It is totally boring, because they don't manage to add anything new. They just lack the intensity of Emperor.
Trends... it's quite a raped subject to discuss. But OK, usually a trend just makes me less interested in something. I like to think I have discovered something myself. As for instance, everyone was talking about the previous Emperor CD, and I listened to it. It was good, but I didn't even bother to tape it. I have bought their latest CD, and it's good, but now everyone says it's not as good as their previous. I couldn't stand all this talk about their previous one. Perhaps I missed something. I don't know. Of course, as a journalist it is my duty to keep up with what's happening.
What's trendy at the moment? To wear black? I wear black, and I think it's great. People in black, no matter what type of clothes, always get my attention. I suppose there are a lot of smaller trends now. You have people who think corpsepaint is childish, people who like Old Death, people who well I don't fucking know. The trends are not that massive as they were earlier when Norwegian Black Metal stood up. That was quite a big trend. Anyway, it's not a trend I have disliked, as long as it doesn't last forever. It lasted long enough to destroy the contemporary Death Metal. A useful trend.
A trend I hope doesn't take on is that Metal must not have anything with ideology to do. Metal is rebellious, not peaceful fucking hippie music. That's what ruined Death Metal. I don't mind that, however. This Florida/Sunlight shit is the worst "music" to have been made since gospel. I only like Slowly We Rot, because of the obvious Celtic Frost roots. I was quite simply at odds with Metal at the time. People around me were digging Cannible Corpse, Suffocation etc, but I couldn't understand what the hell was going on. I just though the "music" was shit. It didn't exactly help with the bands' Bahamas dressing. Black Metal was a great renaissance for *music*, not just image. Death Metal is on the rise, though, so be careful... At least make sure that this Death Metal has some quality.

Please tell us your opinion about a certain Italian band which sings in Norwegian. Do you think that's okay for foreign bands to play "Viking Metal" and sing in Norwegian?
Is that Ugluk you mean? I haven't heard their music, so I don't want to say anything about them at all, even though I could say a lot.
As for this Norwegian singing... It depends on how well it is done. I mean, why should it be more accepted to sing in English than in Norwegian? In Norway, people play Country (the American Cowboy music) so if another people want to play Viking Metal, it's nothing particularly wrong with it. It's all very individual. I think it's quite cool that foreign Black Metallers try to learn Norwegian, visit Norway etc. It just shows that Norwegian Black Metal has raised the interest for Norway, and thus getting more tourists.

Do you listen to Classical Music? In case what?
Yes, I listen to Classical music now and then. On my CD player (it takes 5 CDs) at the moment, I have the Clockwork Orange soundtrack, with some Beethoven, Elgar, Rossini etc. Great music (and film)! I have about 10-15 classical CDs, with stuff like Mussorgsky, Stravinsky, Beethoven and more. I am no professional on the area, I just know what I like and what I don't like. The Classical "scene" is too big for me to get a grip on it. Most of the CDs I have bought have one or two great tracks, and a lot of anonymous bull. Stravinsky's Firebird is a typical example. Rachmaninov has some great stuff, such as Symphony No 1, the fourth movement. Nevertheless, I am no expert on it.

Would you like to share your views with us about following things: Socialism, Satanic Terror, Freedom Of Speech and Church of Satan?
Socialism. First of all, I am an ultra-individualist. As socialism is anti-individualistic, I have no other choice than to dislike it. I respect that the Russian Revolution was necessary to get rid of the tsar, but socialism is no good idea in itself. First of all, it's based on altruism, which (for socialism's part) derives directly from Europe's christianity. In this connection, a quote fits in: *"Every major horror of history was committed in the name of an altruistic motive. Has any act of selfishness ever equalled the carnage perpetrated by disciples of altruism?"* The philosopher Ayn Rand said that, and I totally agree. This idea that everyone must be equal, have equal amount of wealth etc. is idiotic. I agree that everyone should have equal opportunities, but that is quite difficult, when some are born poor and some are born rich. Nonetheless, it's better with differences in opportunities, than no opportunities at all, other than trying to climb in the Party. Who gives a shit in creating anything, when the looser next door gets the same for doing nothing?
I am naturally influenced by how I see Norwegian socialists act. First of all, they stand in the way of freedom of speech, simply because they label their fat ass "altruism". If anything is "altruism", it's impossible to attack it, because they pretend it's for the common good. They address people's feelings rather than their intelligence. They use the nazi-scarecrow far too often as well. It shows extremely good in the question about immigration.
I don't like right-wing extremists, but they are treated much worse than the socialists, when there shouldn't really be any difference. As I then see that the right-wingers get a lot of hassle (though often justified), I see it as my business to make sure the left-wingers get hassle as well.
Socialists also have a tendency to criticise christianity, while they embrace islam. What's the point? I'm not against christians, just to exchange them with muslims. In England, they are now reviving the Blasphemy paragraph because of muslims and their childish problems with Salman Rushdie (I have met him, by the way.). So, we might be getting rid of christianity, but what's the point when we get the same shit we had with the christians hundred years ago over again, but now with islam?
Many socialists embrace sex-quotaing as well, which is a true attack on justice. People must be judged on their expertise, not their sex! I don't like sexism.
The only reason they can keep on acting like the "good guys" is because Stalin joined in against Germany during the war. Few seem to care about his pact with Hitler earlier. Norwegian communists actually waited until that pact broke before they did anything actively against the nazis. After the war they were heroes. Has there been any Nürenberg trial in the USSR? They killed more Jews than Hitler.... Famous Norwegian socialists (marxists, really) who openly supported Pol Pot, and even visited him during his worst period, can go freely on the street. The Norwegian minister of justice said some years ago, when she was about 30 (at least not a teeny weenie commie), that she supported *Stalin*. Well, she's now 40-50 and minister of justice(although that government was not re-elected, just a week ago).
Is it fair that you can become a minister of justice after having supported Stalin, while if you have been a supporter of Hitler you will probably have problems just visiting the parliament?
The socialists were also the ones who taught Hitler about marches, flags etc. I've read parts of Mein Kampf and he totally embrace their way of exiting people. He didn't call it National Socialism for nothing, either. Mussolini was also quite so red in the beginning.
Unfortunately, the previous words are not enough to describe the whole concept of socialism and my thoughts around it. Everything might seem superfluous. However, do not accept that people who pretend to act for the common good actually *do act* for the common good. "The common good" is just a label they like to put on their ideology. Who the hell want to say they don't act for the common good?
Satanic Terror doesn't exist. Only random acts of violence, performed by the same people who always perform violence in this society; the losers who can't speak. I don't mind revenge, though. There was a time when all Norwegian papers were full of losers with corpsepaint. It was pathetic, but it's ended now. I somehow miss that comedy, although it's a relief not to be compared to them all the time, by silly rednecks. In England, no-one knows a shit, which is obviously good.
Freedom of Speech is the most important right in all societies. Here is another problem with those altruistic assholes. They all pretend to want the best for everyone. Therefore, everyone else must be terribly wrong, and must be forced to stop uttering their views. Socialists in Norway tried to refuse ultra-nationalists to have a right to go to local election (two years ago) in Norway. To me, it's the fucking same with a socialist government or nazi government as long as I can not be allowed to speak freely. A bunch of socialists raided a local ultra-nationalist radio in Oslo some years ago, and crushed the studio. Their reason was obviously that the nazis spread too many bad ideas. Well, they used nazi-methods to crush them. Socialists seem to think that because they are right, and "support the weak" they can use all means to attack the "bad guys". The Dictatorship of the Proletariat. Judicially, Norway is one of the best places to live regarding Freedom Of Speech, but not good enough. The problem is that the socialists make all voices against immigration politically incorrect. Therefore, there is no real freedom of speech when you get the socialist mob on your neck for whatever you say.
There *must be* 100% freedom of speech. The Norwegian law only says "there *should be* freedom of speech, unless..." etc. etc.
Church Of $atan doesn't really interest me. Of course, I might agree with parts of what they say, but as far as I know it's just a rehash of what other people have written. If they can make some money, fine. I think it's cool that Marilyn Manson is a member, though. Not because I like his music or the way he looks, but that he's very popular and can reach out to little kids.

Er Oðinn for eller mot fascisme og nazisme?
Mot selvsagt! But let's speak English on such serious matters. As mentioned earlier, I am an ultra-individualist and individualism is totally incompatible with fascism and nazism. My problem with fascism and nazism is *not* that they happened to kill a bunch of people. People have been killed for all sorts of reasons before. I also think it's idiotic to be against christianity on the reasons that during the witch hunts, a lot of people were killed. One must always strive to reach the original source, not the symptoms. The source for such symptoms are often the ideology(which again has some other source, like a national problem of some sort).
Well, as mentioned earlier Stalin killed more than Hitler, but he didn't boast about his ideas. The world is still overpopulated, so what is the point in judging ideologies by such maths?
My problem with fascism and nazism is first of all the lack of freedom of speech, and freedom in general. Without this freedom, there can never be any voices for changes to prevent other problems. In France, where National Front has mayors, they remove literature they don't like from the library. That is dangerous, because then people will lack arguments to say stop later.
Then, there's this kitschy idiotic mix of paganism and socialism, which I don't feel like commenting on at all. If anyone think these ideologies offer a reasonable substitute to paganism, then think again.
Nazism and fascism are both *irrational*. This is not something I just say, but it was part of the ideologies. Whereas I don't like socialism either, it is at least founded on some sort of economic theory (however simple it is). Fascism and nazism are just will and energy spent on random causes which appeared to be most important and with a symbol-effect. They are quite pragmatic, but when something appeared to be a problem, everyone had to do everything to stop *that* problem(thus forgetting about other problems).
The Italian fascists were not racists (obviously), even though the nazis were. That goes back to the thing about those ideologies being made to unite the people. Racism in Italy wouldn't really unite them, as Italians are not historically one people, like the Germans. The State, however, is a much more Italian/Roman thing. Well, as far as I'm concerned, racism is bollocks. The real need for racism comes when everyone are into altruism, such as christianity. Since you are not allowed to kill other people, you just redefine them and say they are not real people, but subhumans. Then, you can kill them.
Did you know that the fascists in Italy, before they started to co-operate too much with the nazis had a larger relative percentage of Jews as members than Italians? Britain's Sir Oswald Mosley let his men be trained by a Jewish boxer, called Kid Lewis. The Jews are, historically(so I don't blame Jerry Seinfeld!), also part responsible for the deaths of homosexuals and gypsies during the war and after. It says in the bible that homosexuals should be exterminated

(the Norwegian version) by their own people (*Leviticus 18*). Well, that's what happened in Germany. What irony that the Jews had to go through the horrors prescribed by themselves...
If I were a Gypsy or faggot (which I'm fucking not!), I would laugh even louder of this Poetic Justice when God's Chosen People met the German Aryan Supermen. Of course, the *Atheist* Jews didn't deserve at all what happened to them.
Just a week ago, I read that 3 Orthodox Rabbis protested in USA that homosexuals should not be a part of a WW2 exhibition, or something. The reason was that homosexuality was a sin according to the bible. The religious practice of the gypsies also qualifies them to the same, as they were then heathens and sibyls. After the war, gypsies have been sterilised in both Norway, Sweden (and in Finland I suppose. [Yes. -*kill*ed]). Imagine that being done to Jews until 1960! The problem for the gypsies and homosexuals have been that they haven't had enough money or resources in general to fight their cause. (The homosexuals are obviously idiots anyway, as they seem to be so eager to be accepted as christians. Why don't they just tell the christians to fuck off?)
My point with this Jew-note here, is that attacks on fascism and nazism have too often been grounded in 6.000.000 dead Jews. Therefore people seem to think that if we just keep "racism and anti-semittism" under *control*, it will never happen again.
It can perfectly well happen again. Particularly, when these people use fascist methods in keeping opinions they don't like under control. The judaeo-christian god runs the world in a fascist way. As long as the Jews(and christians) stick to him, they have a credibility problem. Fascism is more places than just among the bad guys of WW2.
I am against *all* sorts of fascism.

May we have your opinion about our Doomed-to-Death Mother Earth? Do you think that mankind will perish because of the nasty things we've done to it? Will Nature have it's revenge? What would be the right level of the people who share this dying planet?
This is of course, a complex problem, although I feel I have spoken of it quite a lot. There are too many people on Earth, yes. I would say one billion is enough. That was the level around 1900. Well, while the earth has used the *whole history*, about 5000 years to reach one billion. We have used *90 years* to reach another five (there are now about 6 billion people here). This is naturally worrying. This *is* Nature's revenge. Well, not really revenge, it's just a law people don't seem to understand.
It is impossible to do anything with this, because no-one would like to admit that they are the problem. Again, it's the altruism that prevents a natural death-rate. I suppose mankind will not perish, but there will be problems. ...and if you think it's something to discuss in the UN...

Can a man with short hair play Black Metal? Do you think (as I prefer to do) that it's rather ridiculous to judge people by how they look like instead of judging them by their music and playing skills, if concerning Metal music.
Well, first of all, length of hair is just a result of your personality, not your musical skills. Long hair seems to come natural to Black Metallers, but I wouldn't judge someone with short hair as unfit for Black Metal. I think Black Metal should stay as an oppositional music form. Black Metal must not become just a collection of riffs, or nice music. Here in Darlington where I live, people hate long hair. Long hair is therefore 100% opposition, something I like as these people are just rednecks.
I now have about 50 cm long hair, but when I started to play I had short hair. I was totally against christianity and into Metal, but still with short hair. A friend of mine, at the time, had long hair, and he thought he was so true. He has now been a total looser the last 5 years, and his opinions are as little worth now as they were back then. Clearly it shows that length of hair is something individual. I do recommend long hair, though, but more because I obviously like the way *I* look. If I didn't like long hair, I would have had short hair.

According to your name, are you into Norse mythology? Please tell us about your religious beliefs.
Unfortunately, the last two years, I haven't been able to read so much about the Norse mythology, as I did before. During the work with Einherjum, I read most of what the library had on offer about Norse mythology. In the end, there was nothing left to read, so I had to stop searching. In addition, I was satisfied with what I had learnt. When talking to people, I could quote from the myths and draw parallels to ie christianity. In my oral exam in Norwegian, last year, I was examined in Hávamál, which was quite fascinating. I love that poem, and pointed out a few important things to the sensor, so I got the top grade.
I clearly identify with the qualities of Oðinn, such as wisdom, a touch of cynicism etc. Oðinn is not evil, as some morons have tried to portray him. But as I said I haven't been able to read much about Norse mythology the later years, so my knowledge is diminishing. I don't like that feeling, but at the same time I have spent more time on other studies, such as philosophy. As the god Oðinn, my ideal (for me there are no other ideal figures) is knowledge and wisdom, not just history in itself. Therefore it would be folly to *just*
study Norse mythology.
It is good as a reference, but there are also many other important things, such as philosophy, politics, art, science which are needed for reference as well. I just try to get to know a bit of everything.
I don't have any religious beliefs at all. I don't say that there is nothing, but I'm a very sceptical agnostic and have never experienced anything spiritual or supernatural. There are so many fake and weak people around, that only idiots will believe everything said by them.
I denounce totally that gods have certain opinions. Perhaps there are spirits, or they're just stuff we're not able to explain physically yet. It doesn't really matter when they can't help us. Voodoo might work, but what has it actually *done*? The help from such is so little that you'll be better off doing it yourself instead of asking some spirit for help.

How do you consider the "war against Christianity"? Do you think that it's for real? Will we get rid of the filth until the year 2500 if mankind still exists then? How many percents does an average Norwegian pay tax to the church every year and is it easy to divorce from the church there?
There is no real war against christianity. There are intelligent persons who criticise that religion, and there are people who repeat it without adding anything new. It's basically just politics. (Yes, but "support the politics against Christianity" doesn't sound so cool. -ed) A lot of those who think they are Satanic warmongers are victims of christian attitudes, anyway.
The only way we will achieve anything is by studying and criticising christianity, but also related religions/ideologies. It is a mistake to attack christianity because of the spiritual dimension. An attack on the lack of logic, and straight forward stupidity in the ideological part is much more important, and will tear away the foundation for the spiritual dimension at the same time (Boring example: who cares whether Jesus can walk on water, when he's supporting a holocaust on homosexuals who do not regret their sins?). This could be pointing out the ecological effects of such as not being able to kill people. It is noteworthy that the first five books of the bible contains a lot of stupid demands which Jesus never distanced himself from. He simply said that *one should never forget anything from the old laws.*
I can't remember the actual percentage Norwegians pay in tax to the church. It is quite a lot (1 NOK is 1 NOK too much), and even if you do get out of church, you still have to pay that tax unless you become member of a different religious society, or those "Humanist-Ethicians". To a Black Metaller, or any other sensible person, that's not exactly a solution. Those humanists keep moaning about their own "ethical contribution", which is just a liberal form of christian *morals*. There is no reason

why atheists should have christian morals. Humanism says that man is "good". Well, man is *man*, and there's no state funded society in Norway to state that. Therefore, it doesn't matter too much to get out of the statechurch, other than morally of course.
Still, once you're out, they keep "re-membering" you. During the last years, they have restored old membership lists several times due to their own lack of competence. So, even though I sent a harsh letter to them 4 years ago, telling them I wanted out. They have now restored my membership, if they ever let me out in the first place.

What awaits you after you've taken your last breath in this world? When do you think this will happen? Would it be cool to commit a suicide?
I couldn't possibly tell what awaits when I die. I suppose nothing will happen. Nothing of huge interest, at least. I don't have any idea about when this will happen, obviously.
Suicide would not be cool to commit. Only weak people commit suicide. If you get AIDS or something, I think it's OK, as you then already are destined to die within a few years, in a horrible way. A suicide is therefore a way of pulling the plug before you're so ill you can't even choose. But people who kill themselves because of problems with family and society etc. are just weak. I do not really scorn them, but they are weak, just as person with AIDS is physically weak.
Two people committed suicide this summer in England, because they were afraid that their grades in exams were not good enough. After both were dead, it turned out that they both had top grades. Fucking idiots. They were probably not a loss to society when they couldn't stand such a "great pressure". How would such people, if they got a good job as boss somewhere, deal in a crisis?

Which one do you prefer? Choose one of the following terms from every line and please explain why you chose it.
1. Summer / Autumn / Winter / Spring.
Spring. Early spring has fresh air, and I was born 11 April. Spring is change.
2. Earth / Water / Air / Fire.
Fire. I have always enjoyed sitting next to a fire and watch it burn. The atmosphere a fire makes is quite pleasant. It is of course connected to Nature, as a fire is mostly outside, and in Nature. You must know about Norwegians' traditions for a little walkabout....
3. Christianity(!) / Satanism / Paganism / Eastern Religions.
None of them. Paganism has been infested with too much romanticism, though some of the ideals are OK. Satanism is whatever you make out of it. I don't want to be in the same box as so many idiots. I prefer free will, instead of doctrines.
4. Beer / Wine / Spirits / Narcotics.
Beer obviously. I suppose I made myself clear earlier.
5. Masturbation / Oral Sex / Anal Sex / Fistfucking.
Heh, did you really think I was going to tell everyone about my sexual life? Those girls who are interested can visit me, and I'll make sure it will be an interesting experience. The question will then be answered "in-depth"... What about Oral Fistfucking? (Sounds painful. -ed)

OK, you've got about ten seconds to express yourself before the bored to death reader will turn the page. So, before the brutal personification of Satan will eat you alive you can write down your famous comments and last words. And if you're still alive and kicking, you can also write something commercial about your merchandise, if you have got anything for sale.
First of all, thank you for this long interview!! I am aware that I might have answered slightly long, but your questions didn't allow short answers, and I generally want long answers when I make interviews myself. And, as Pascal once wrote: "Sorry for writing so long, but I had so little time.". I have little time, now that I'm trying to get finished with Mimes Brunn. The bored to death reader will indeed not pester the earth anymore or even manage turn the page. If he or she is dead, that is.
Obviously, I would like to invite everyone to buy Mimes Brunn #1 when it's out. Averse and adverse. It is not your average shit!! Perhaps it's out when you read this. I don't advise anyone to send any money before you know it's out.
Await the second bombraid!

Yes, we sure will. And as you all three readers out there are now ready to turn the page to check out what have the demo reviewers got to say, I urge you all others to do the same. And meanwhile you can contact Oðinn by sending him money, chocolate or stuff to review in the following address:

Mimes Brunn 'zine
Oðinn, P.O.Box 237
Darlington, Co Durham
DL1 1WH, England

And while you contact him, we'll have some nice cups of evil and black coffee.

Here's what Oðinn has for sale:

Likfunn for Windows: This disk contains over 200 icons which you can use to customize Windows 3.1 and 95. Some may not be comfortable with doing it in W95, but there's a description on how to do it included! There are also some goodies for wallpaper, and some just for the art. Furthermore, there are some propaganda stuff, which you may find interesting. English and Norwegian written. Please specify whether you use Windows 3.1 or 95! Both versions contain 2.4 MB, but the 95 has a little animation whereas 3.1 has a ghastly picture.

Screensavers: First and foremost, this disk contains the Mission Impossible screensaver. Some of you may have heard of the film and screensaver, but this version is modified... It has done great success with the soundtrack! Do you hate Flying Windows? Now is your chance to watch some other flying stuff with these 8 rather cool savers in the stunning Flying... style. Check out "Hellmine" and "Devil-Card" two little game-modifications by Count Hackenfile of Necrosoft. There are also some waves included. 2.2 MB.

3D Scorn: There are 12 animated blasphemous animations which you can watch with any machine carrying Windows 95! The files are in the *.avi format, and such a file comes with Windows 95. But not 3D Scorn! More than 3 MB.

Prices: HD disks: 1 ex. - £2 / $3 / 20NOK, 2 ex. - £3 / $5 / 30NOK, 3 ex. - £4 / $7 / 40NOK.

...And from this page start the reviews, the result of months' thankless work of the editors. The next pages are for the demo reviews (the album reviews you can find from pages 37-49), trying to cover the material record labels are now competing of by the few demos we have received or bought. We certainly hope to review more demos for the next issue, so if you happen to play in a demo band, feel free to send us a tape of yours.
Anyway, these reviews are done by four different people, so do not stick too hard to anyone's opinions. We all know that good music is good, but there is a slight difference between us in the question which music is that good music. All we have our personal specialities, and that is the reason why we have included a soundcheck. From there you can see which demo was most liked by all of us and so on.
And if you see your band's tape reviewed here and you don't like the content, we suggest that you'd not take it as a personal insult. We are just extremely honest and express our views on the music we hear. Thank you.

In the case that the text doesn't tell enough, each demo has hit a score from one to five. Don't trust the ratings too much, they are just for supporting the reviews' contents. Always read the text first.
But here it is printed what those mystical ratings actually represent:

●●●●● Excellent!
Labels, sign this immediately! Forcing top-rated bands to make demos is waste of resources!
●●●● Good
Most of the demos in today's scene ain't so good, but these are as potential as a cactus in a mammoth's face.
●●● Mediocre
Did you know that Norway won the most medals in the winter olympics?
●● Bad
It doesn't mean evil, so you don't have to sign it.
● Shit!
If I was one of the leading forces behind an one-point record, I'd either flee back to the basement or kill myself.

DEMO REVIEWS • DEMO REVIEWS • DEMO REVIEWS

The most pathetic wannabe

At Winter's End *(Finland)* "Nectar For The Withering"

Is someone trying to rip old Amorphis off? It has been done many times before. And this surely does sound like it, though the melodies are much poorer. Also the vocals are awful, especially when they're "clean". The vocalist can't sing at all. The second band that comes to my mind from this shitty product is As Divine Grace, though this is even worse. I really don't enjoy listening to this demo even a bit, but if As Divine Grace and Amorphis are your absolute fave bands, there's a *small* possibility that you could like "Nectar for the Withering".
●1/2 *Kalle*

Aleksi Juutinen
Manttaalitie 23 B 2
00680 Helsinki
Finland

Bethel *(Finland)* "Northern Supremacy"
Ominous Productions

After a really "original" intro (stormy weather samples taken from a crappy effect CD accompanied with cheap piano melodies sure don't make my socks roll on my feet) comes pure Sentenced-influenced Nordic Black Metal spiced with Cradle of Fart rip-offs, nothing more, nothing less. I'm sorry guys. The clean vocals are just bad in all terms, the riffs sound just somehow too familiar in my ears and the lyrics (if some can make any sense of them, because they weren't printed in the cover) were funny... or maybe I'm just tired to these standard boring Black Metal demo bands. Well, at least the drummer is quite good. Maybe these guys are talented, but they sure should invent something own too instead of trusting the old formula which was invented by Dani & Co.
●●1/2 *Henri*

band contact:
Sir Holm
Vanhaistentie 4 B 32
00420 Helsinki
Finland

merchandise:
Ominous Productions
Lammasrinne 3 A 18
01710 Vantaa
Finland

Black Swan *(Finland)* "Autumn In Eden"

Well here we have a good demo with nothing special in it. It's plain melodic Dark Metal, songs are beautiful, but they're a bit boring. Players are doing their thing right and it's produced well, so it ain't hard to listen to, but there could be something more done with the keyboards. Singer isn't bad, tight throat that sounds moist instead of dry. This has the feeling of Thy Serpent's "Forests of Witchery", which makes this demo a bit too typical to be really good.
●●●1/2 *Sami*

Black Swan
c/o Jukkis Palokangas
Kaijonharjuntie 35
90570 Oulu
Finland
email: baphomet@student.oulu.fi

The bands' contact information is also printed just in case someone wants to get in touch with them.

Fuck the trends!

Crimson Evenfall *(Finland)* "Winterheart"

At last a Black Metal band that doesn't try to be so artistic. Crimson Evenfall plays raw and cold Northern old school Black Metal, musically ending up close to Darkthrone. The first and the third song are both really good Darkthrone-influenced songs (ah, "Henget" is great!), but the second one is not as good, and the outro sounds like cheap Mortiis, nevertheless it's ok. What Crimson Evenfall does isn't common nowadays, so it's always good that someone tries to keep it alive among the new wave because this style is nowadays almost forgotten. Of course it's not original (why should it be?), but still I like it. And I know many of you will like it more than I did.
●●●1/2 *Ville*

Crimson Evenfall *(Finland)* "Ad Inferos Ante Christum Natum"

The intro may easily distract you to think that this is just one of the numerous Cradle Of Filth -clones in the scene, but fortunately we all know what Crimson Evenfall is, don't we? This is their last demo, filled with great music, much better than on their previous demos (which are definitely not bad!), though as compositions they have the potential to have been even better. (There are so many particular riffs worth mentioning.) This is more variable than "Winterheart", mostly new, but also adding elements from "Nocturnal Storms of Infinity" here and there. Raw and cold Black Metal it still definitely is, but even though the name Darkthrone will pop into most of your minds, Crimson Evenfall is (like it has always been) something much more. And this time it's also somewhat original. "Ad Inferos Ante Christum Natum" is a real enjoyable tape, and despite its lengthy duration it can take many listens more than "Winterheart".
●●●●+ *Ville*

Crimson Evenfall
c/o Strigoi Mort
Murtolanmutka 46
85630 Sarjanahde
Finland
email: ajar@na.netppl.fi

Gloomy Grim *(Finland)* "Fuck The World, Kill The Jehova!"

This is without doubt the most original demo band heard for a long time. Agathon combines elements of various styles of metal resulting to an individual chaotic music style that is really gloomy and grim; it's hard to give a good description of this. The computer-made drums make an industrial feel and the heavy guitar sound is truly oppressive. The vocals are grim and ugly fitting the music well, though the music itself could be a bit more inspiring. One thing that would have been made better on this tape is the sound production of synths, but nevertheless that is more than enough to make the gloomy, grim and chaotic world of Agathon intrude to the listener's mind!
●●●●- *Ville*

Groundbreaker's award #1

Gloomy Grim *(Finland)* "Friendship Is Friendship, War Is War!"

On their second effort "Friendship is Friendship, War is War!" Gloomy Grim introduces itself as a real band, consisting of three other members besides Agathon. The music is still in the same vein, but it's completely new, the drum sounds are better and the arrangements more diversified. This is even more chaotic than "Fuck the World...", maybe too chaotic for most of you - I suppose this because the synth sounds are now even more irritating and the guitar sound isn't so heavy anymore. However, the overall sound is better. The beautiful side of Gloomy Grim has developed a lot and the atmosphere is more surrounding because of the female singer Whisper. The other side, aggressive, chaotic and heavy, is better, too. This still isn't the best Gloomy Grim can offer, but if this doesn't lead to a recording deal, nothing will!
●●●●1/2 *Ville*

Agathon
Kestikuja 1 E 47
00650 Hellsinki
Finland
email: agathon@sci.fi

Hatework *(Finland)* demo tape

What do we have here is a pitiful, computer-made cover with the cross of Ankh on it and a crappy, computer-made logo. So, what's next? Would the music also be crappy and computer-made? Nah. Despite of the name Hatework, this is original synth-spiced Death Metal in the vein of Vital Remains. But unfortunately, the originality gets a bit limited after the first and brilliant song, and so the rest of this demo offers us nothing but Dimmu-influenced Death Metal with the usual, unoriginal Bach rip-offs. Actually, if Throes Of Dawn would be more Florida-ish, it could sound like this. But in any case, this ain't bad. The production is awesome, and of course a good melo-Death band is worth of ten melodic semi-Black bands coming from the cold forests of Finland. So, if you're into Morbid Borgir, buy this. And if you're not, go buy some Isvind-albums. I want some coffee.
●●●1/2 *Henri*

Hatework
Onkimiehenkatu 3
55100 Imatra
Finland
email: ik96eeli@carelia.scp.fi

Imperial Foeticide *(Czech Republic)* "Earlier Unknown World..."

Not too many people can play Grindcore tightly enough nowadays, but fortunately there are still some of them, like Imperial Foeticide. But oh... I never thought that I'm going to complain about any too tight Grind packages. "Earlier Unknown World..." is nice to listen, but the concept is just too tight ...or is it just too short?? 4 songs, each a few minutes long. It isn't enough. But let's not talk about it, ok? This demo is a good one and really worth many listens. Aggressive yet melodic. What can I say more? Brutal Grindcore almost at its best.
●●●●- *Ville*

Petr Knicky
Bezrucova 396
280 00 Kolín 3
Czech Republic

Infinity Machine *(Finland)* "∞"

Dark mind expansion, psychedelic metal with attitude. Reminds me of Korn, Metallica and HIM with a drug-induced touch, nothing bad in it. This goes on really well, no little or bigger mistakes to mention. The singer just sometimes sounds bored. Kicks quite OK, like the sounds too, but I still get the feeling something more could've been done. Respect for the guys, keep on going.
●●●● *Sami*

Infinity Machine
Neitsytsaarentie 4 B 21
00960 Helsinki
Finland
email: andek@freenet.hut.fi

Kabak *(El Salvador)* "Thirty Weeks Of Defecation"

"Bestial Death Grind from Central America without a difference" would be very describing classification for Kabak's music. The music itself is not so bad, it's just too usual. I have heard all of this a thousand times before. There aren't any surprising changes, slower parts or great solos which would enlight the songs, all is far too predictable. Well, there are some good riffs and some parts are very listenable, but more imagination is absolutely needed.
●● *Kalle*

Kabak
c/o Jorge Lopez
AP Postal 0522 Metrocentro
San Salvador, El Salvador
Centro America

Best non-metal demo!

Kamarineitokuoro *(Finland)* "G@niz *****"

If Neglected Fields is the new Atheist, Kamarineitokuoro will be the new Wigwam. This might not be the most evil demo recording around, but it surely is one of the best. Everything is very professional: sound quality is more than acceptable and the musicians play very tightly together. Music is very enjoyable prog' with very few vocals. It's kind of a difficult task to describe the music more because as a matter of fact you can describe it with every positive adjective you can ever come up with.
●●●●● *Kalle*

Pate Kivimäki
Väinö Auerin Katu 7 H 98
00560 Helsinki

Mother Depth *(Finland)* "Enwreathing III"

After Mother Depth's previous demo, "Enwreathing One", it was pretty hard to accept this one. However, after several listens I more and more began to like it. I suppose Mother Depth can (still) be categorized as Doom Metal, though on this demo all the songs are different which makes collective reviewing quite problematic. I first condemned the first song as an infamous Anathema rip-off, but on second thought it might still be innovative. The second one is more traditional Doom Metal with some Death influences that I do not bid welcome to MD's music. Otherwise also a good track. The third song is fully acoustic with different clean vocals that sound quite weak to my ears. Mother Depth's head singer Jaakko Hilppö should've sang that one too. He owns a great voice so I would like to hear it much more on Mother Depth's recordings. And that awful growling on "Scythean Dance" (the 2nd track) can well be taken off. Okay, one song left. Excellent resurrection from "Enwreathing One". "Withhold The Waters" gives the listener a hint what Mother Depth sounded like before "Enwreathing III". That song is comparable to the best works of My Dying Bride. Unfortunately, considering their new style, it's the best track. Anyway, this tape offers a wide scale to listen to. The sound quality doesn't make right to this band, but "Enwreathing III" is still a good purchase for the fans of heavy-hearted metal.
●●●●- *Ville*

Puistokatu 9 C 33
00140 Helsinki
Finland

Mustan Kuun Lapset *(Finland)* "Varjomaa"

Mustan Kuun Lapset = Children of the Black Moon. You won't be surprised if I said that this is Black Metal. And yes this is (well, not in the true meaning of the word... but some Northern metal anyway), and also as boring as Black Metal demos usually are. MKL tries to be more artistic and variable than the demo level mainstream, but the good (yet really unoriginal) compositions are ruined by poor arrangements, and there seems to be some problems with the playing. Propably they haven't practised enough together. I kind of liked their first demo, so this is a little disappointment. The cold feeling of our land is still there mutta mikseivät kaikki sanoitukset ole enää suomeksi?
●● *Ville*

Mustan Kuun Lapset
c/o Lehtinen
Laurilantie 3
15860 Hollola
Finland

Demo of the issue!

Neglected Fields *(Latvia)* "Sansara"

Fantastic technical metal, just what I've been looking for after Atheist and Cynic split up. "Sansara" is a collection of great riffs that make four individual entities in total, and in each different song hides the same supreme feeling. These guys know how to play and they do not keep it secret in any way. All compositions and arrangements are multidimensional and really enjoyable. Well, of course their technicality can disturb some people, but it's just a matter of musical comprehension; to me this represents the purest form of art. Could be the new Atheist.
●●●●● *Ville*

Andrey Tihomirov
Nicgales iela 47 - 22
Riga
Latvia
LV 1035

Groundbreaker's award #3

Pohakka ***(Finland)***
"Minä Kävelen Vetten Päällä..."

At last! I have wondered for a couple of years now where have all great Finnish Doom Metal bands disappeared and suddenly something blows my brains out! Pohakka (Heh. How about Polakka, a Finnish nickname for low-quality French bread or Pohatta, a term meaning *extremely* rich person...) strikes with original music which could actually be a mixture between In The Woods... and Burzum. There is only one but reaaally long song on this demo but hell it ain't boring. It's great! These doomsters have my support. Ave! Order this and you'll get depressive and atmospheric Doom for over fifteen minutes. Oh boy, wasn't this a crappy review. Now read on!

●●●●●- *Henri*

Melkonkatu 1 C 58
00210 Helsinki
Finland

Routa ***(Finland)***
"Kaamoksen Valtakunta"

Uh, what a horrible sound picture! Someone really doesn't know a thing about producing. I can hardly hear the drums and I don't have an idea if there's a bass player at all. The music itself is ugly Black Metal without any musical achievements. Ok, there are some nice melodies and riffs, but you don't have to be a skilled musician to play them. The lyrics are sung in Finnish (I think...) but they aren't printed in the layout. Musically Routa is much worse than At Winter's End, but at least these guys are funny.

●1/2 *Kalle*

http://www.zoney.cop.fi/~routa

Soulgrind ***(Finland)*** **"Helkavirsiä" promo tape**

Soulgrind's newest album "Whitsongs" is reviewed in this issue so I'll keep it short as this is only a promotion sampler of what was there to come. This is pretty good but doesn't even nearly reach the level of "Whitsongs". (Well, why should it? I think that you can't even buy this.) Raw versions of new songs and, if forgetting about the synth tracks which sound like Soulgrind's old material, nice to listen to.

●●● *Ville*

contact:
Grinded Soul Circle
Kytösuontie 8 C 35
00300 Helsinki
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email: darkshiv@sci.fi
http://www.sci.fi/~darkshiv

record label:
Regress Records
c/o Enrico Leccese
CC 1558
1000 Correo Central
BS.AS.
Argentina
baphomet@satlink.com

Groundbreaker's award #2

Tenhi ***(Finland)*** **"Kertomuksia"**

Some people just know the right recipe to how to make superb tunes... Well, Tenhi plays Dark Metal ...No! What the fuck am I writing? They play pure Forest Metal in the vein of acoustic Ulver, but the only difference is that this is at least a hundred times better (and I like Ulver a lot!). The music is made just with acoustic guitars, synths, drums and nature samples so you won't find any distorted bass sounds or untalented high-pitched screams in the vein of the almighty Burzum (oops, I'm soooo sorry, C[o]unt ...buhahaha!). (?) Hmmm, the only thing I must complain about is the production, which kinda sucks, but what the Hel, buy this! And now, let's hear the final judgement: these guys are frighteningly good.

●●●●●- *Henri*

J. Salminen
Itälahdenkatu 5 B 36
00210 Helsinki
Finland

Most pitiful attempt

Tiaris ***(Finland)*** **"Demo -97"**

Those who know me will understand the level of this product when they hear me honestly claiming that I would anytime make a musically better demo all by myself. But the lousy playing spiced with clear playing mistakes isn't all that makes me extremely nauseous when listening to this piece of fart. Tiaris tries to play Death Metal and sound like Sentenced, Amorphis and other old Finnish acts, and a complete failure in this kind of effort is highly torturing, as you might know from the case of At Winter's End (the only listenable song here sounds like a *very* poor man's version of Mother Depth and is subtly placed to the end). Tiaris' demo is recorded in a basement, so the sounds are horrible. You can hear the bass much more clearly than the guitars, and the guitar distortion sucks. The clean vocals sound incredibly shy and they don't ever reach the note, and the growling may be the worst I've ever heard. The musical solutions have been made as unoriginal as possible, even the solos have been stolen, and in total this is *much* worse than At Winter's End. I would be ashamed to ask money for this.

● *Ville*

Jarno Nummenpää
Ukkostie 1 F 81
00720 Helsinki
Finland

Jouni Tuovinen
Keskiyöntie 3 D 13
00750 Helsinki
Finland

Unhola ***(Finland)***
"Mustan Syvyyden Tuulet..."

It doesn't happen really often nowadays that when you buy a Black Metal demo you would want to listen to it more than just once (at least after reviewing it). But it happens sometimes, like it happened with Unhola's "Mustan Syvyyden Tuulet...". This is cold Northern Black Metal and actually pretty well played. All of the music is original if forgetting about the Satyricon rip-offs of which this demo is filled with. Oh, but it doesn't disturb my listening experience 'cause the things Unhola has borrowed from Satyricon are all great... their own arrangements of Satyricon's style. I might say that "Mustan Syvyyden Tuulet..." is the best Finnish Black Metal demo for a long time. No one has made such great pieces as "Mustan Veren Veljeskunta" or "Unhola" in today's demo scene. Just the too conspicuous Satyricon influences drop the points.

●●●●- *Ville*

Unhola
c/o M. Hyytiä
Tanhuakuja 8 as 21
23500 Uusikaupunki
Finland

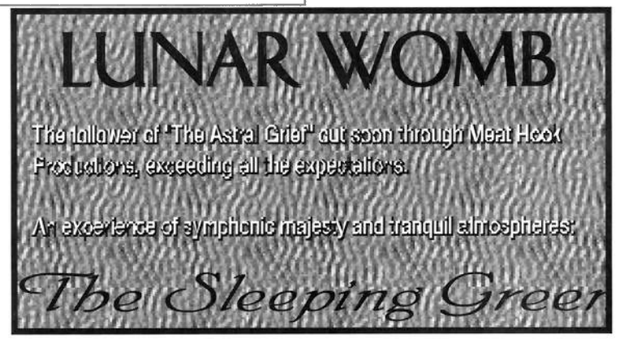
Unhola
c/o Herr Hatakka
Kurkelantie 6 D 31
21100 Naantali
Finland

email: hanninet@netti.fi

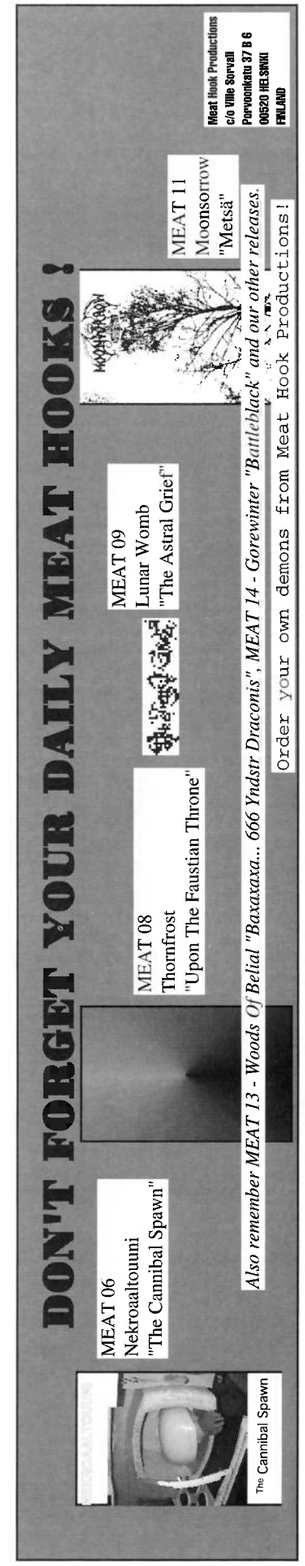
Tyrant (interviewed on p. 54) has released its demo, but unfortunately we didn't get it before the review deadline. All that will be thus said is that it contains 3 songs of raw melodic northern Black Metal; if you're interested, contact Tyrant.

We have now got all the material of **Aurora Productions**. The demos of **At Dawn They Sleep**, **Fall Of The Leafe**, **Midnight Sun** and two demos of **Tremor** are waiting to be reviewed in the next issue, as well as many other demos we have received after the deadline.

In the near future **Meat Hook Productions** is going to release new demos from **Lunar Womb**, **Woods Of Belial**, **Kharadrai** and **Moonsorrow**. Also possible signing of **Musta Surma** has been planned.


LUNAR WOMB
The follower of "The Astral Grief" out soon through Meat Hook Productions, exceeding all the expectations.
An experience of symphonic majesty and tranquil atmospheres.
The Sleeping Greer

	Title		Ville	Kalle	Sami	Henri	Average	
Demo of the issue	1	Neglected Fields: Sansara	●●●●●	●●●●●	●●●●	●●●+	4,56	*"Stupid bragging." - Aleksi Salomaa*
Best non-metal demo	2	Kamarineitokuoro: G@niz *****	●●●+	●●●●●	●●●●	●●●●-	4,50	*"Henri is playing the points home, I see." - Kalle*
Groundbreaker's award #1	3	Gloomy Grim: Friendship Is Friendship, War Is War	●●●●1/2	●●●+	●●●●1/2	●●●	4,31	*"I'm enthused to hear Gloomy Grim's album." - Jaakko Hilppö, Mother Depth*
Groundbreaker's award #2	4	Tenhi: Kertomuksia	●●●+	●●●+	●●●+	●●●●-	4,13	*"At least these song titles fit the music." - Henri*
	5	Imperial Foeticide: Earlier Unknown World	●●●-	●●●●1/2	●●●●	●●●-	4,00	*"Brutal Truth is terrible shit!" - Tapani Raunio*
Groundbreaker's award #3	6	Pohakka: Minä Kävelen Vetten Päällä...	●●1/2	●●●	●●●1/2	●●●●	3,94	*"Don't quote me on that!" - Jesus Christ*
	7	Infinity Machine: ∞	●●●●	●●●+	●●●●	●●●1/2	3,94	*"Infinite multiplied with a constant equals to infinite." - Pekka Elomaa*
	8	Unhola: Mustan Syvyyden Tuulet...	●●●+	●●●1/2	●●●●	●●●	3,88	*"Guess who got beaten up." - Henri*
	9	Hatework	●●●-	●●●+	●●●-	●●1/2	3,81	*"Wasn't there a song with that name already?" - David Vincent, ex-member of Morbid Angel*
	10	Mother Depth: Enwreathing III	●●●-	●●1/2	●●●-	●●●	3,69	*"What do you mean disappointed?" - Jaakko Hilppö, Mother Depth*
	11	Crimson Evenfall: Ad Inferos Ante Christum Natum	●●●+	●●1/2	●●-	●●●	3,63	*"As the realization remained a little halting..." - Strigoi Mort, Crimson Evenfall*
	12	Gloomy Grim: Fuck The World, Kill The Jehova	●●●-	●●1/2	●●●-	●●●●	3,50	*"That cover fold has stupefied many." - Agathon, Gloomy Grim*
Fuck the trends	13	Crimson Evenfall: Winterheart	●●1/2	●●	●●●1/2	●●●	3,44	*"Unholy Black Metal!" - Nocturno Culto, Darkthrone*
	14	Bethel: Northern Supremacy	●●1/2	●●-	●●+	●●1/2	3,00	*"Northern supremacy?" - Suomi Finland Perkele metal magazine*
	15	Black Swan: Autumn In Eden	●●1/2	●●+	●●1/2	●●+	2,88	*"It's okay to form a band and make demos." - Ike Vil, Babylon Whores*
	16	Soulgrind: Helkavirsiä	●●	●●	●1/2	●●-	2,81	*"Soulgrind, the avantgarde reflection of reborn chaos and depression." - inlay text*
	17	Mustan Kuun Lapset: Varjonaa	●●	●●-	●●+	●●+	2,31	*"Mustan Kuun Lapaset, he he." - Ville*
	18	Kabak: Thirty Weeks Of Defecation	●●-	●●	●●+	●●-	2,19	*"I borrowed it from you. Don't you remember?" - Ville*
Most pathetic wannabe	19	At Winter's End: Nectar For The Withering	●1/2	●1/2	●●●	●1/2	1,81	*"No, I won't review this if I'll have to listen to it again." - Kalle*
Most pitiful attempt	20	Tiaris: Demo -97	●	●+	●	●	1,38	*"Sami shows a real morbid taste for music..." - Henri*
	21	Routa: Kaamoksen Valtakunta	●	●1/2	●	●	1,19	*"Is this a joke?" - Henri*



EDITORIAL'S PLAYLISTS
during the final preparation period of Meathooked #1

1. Covenant: Nexus Polaris
"Nagtrash and co. go space! Dimmu Borgir meets Arcturus."
2. Kingston Wall III - Tri-Logy
"The last... and the best."
3. Moonspell: Sin / Pecado
"Some people just can make complexity out of simplicity."
4. Kingston Wall I
"Kingston Wall's psychedelia is forever."
5. Arcturus: La Masquerade Infernale
"Something weird, sick and lunatic, and of course I like it."
6. Tiamat: Wildhoney
"My all-time fave since 1994."
7. Kingston Wall II
"As obvious, no one should forget any of the three Kingston Wall -abums."
8. Kreator: Extreme Aggression
"Kreator is the king of Thrash Metal."
9. Samael: Ceremony Of Opposites
"Thank you Lauri (you know who you are): I found Samael again."
10. Emperor: Anthems To The Welkin At Dusk
"Emperor has still got it... and more."
11. Xysma: First & Magical
"It's magic, wounded one."
12. Liers In Wait: Spiritually Uncontrolled Art
"Liers In Wait is what Swedish Death Metal was meant to be."
13. Cradle Of Filth: The Principle Of Evil Made Flesh
"One of the most original Black Metal albums ever released."

AT THE GATES
Kreator: Pleasure To Kill, Morbid Angel: Formulas Fatal To The Flesh, Musta Surma: Demo 1997, Samael: Rebellion, Babylon Whores: Cold Heaven, Bal-Sagoth: Starfire Burning Upon The Ice-Veiled Throne Of Ultima Thule, In The Woods...: Omnio

1. Neurosis: Through Silver In Blood
"Aggression through melancholy."
2. In The Woods...: Omnio
"Leaves me yearning for more."
3. Opeth: Morningrise
"This ends and I don't notice it."
4. Unholy: Rapture
"I want everything to last forever."
5. Necrosis: Acta Sanctorum
"There's nothing like it is nowadays; everyone does only BM."
6. Moonspell: Sin / Pecado
"I was at a party and I had to choose between this and (c)rap."
7. Human Remains: Human Remains 7"
"Everything I love dies."
8. Napalm Death: Fear, Emptiness, Despair
"Everything I like ends."
9. Morbid Angel: Domination
"Hatework." (not the band)
10. Prodigy: Music For The Jilted Generation
"Better than some."
11. 10 Years Nuclear Blast (various)
"Especially 'Past'."
12. Gloomy Grim: Friendship Is Friendship, War Is War (demo)
"Just what I wanted and the world needs!"
13. Deicide: Serpents Of The Light
"My hopes are rising."

JUST BENEATH THE BOILING SURFACE
Nine Inch Nails: March Of The Pigs 7"

1. Morbid Angel: Formulas Fatal To The Flesh
"If you're looking for something truly dark and occultic, the choice between 'FFF' and the new low-fat Dimmu Burger is clear."
2. Neglected Fields: Synthinity
"Who said that the Baltic scene sucks?"
3. Mayhem: Wolf's Lair Abyss
"Propably the most insane album of the decade."
4. Arcturus: La Masquerade Infernale
"I know who we can invite to Helsinki's new opera house."
5. In The Woods...: Omnio
"Music which makes you drown into."
6. Kingston Wall: I, II & III (all three albums on the same position)
"True in the truest sense."
7. Black Sabbath: Paranoid
"Pure cult... do I have to say more?"
8. Carcass: Necroticism - Descanting The Insalubrious
"I wish I were a surgeon."
9. Pink Floyd: Dark Side Of The Moon
"Very cool prog'."
10. Cannibal Corpse: The Bleeding
"A brutal masterpiece."
11. Atheist: Elements
"Amazingly skillful, well structured yet aggressive piece of art. An all-time favourite."
12. Shostakovich: Symphony no. 7
"Also compositions which go in major can be brilliant and even dark."
13. Emperor: Anthems To The Welkin At Dusk
"Sophisticated Black Metal art is what Emperor is all about."

BUBBLING UNDER
Hammerfall: Glory To The Brave, Deicide: Serpents Of The Light, Morbid Angel: Altars Of Madness, Morbid Angel: Blessed Are The Sick, Musta Surma: Demo 1997, Nightwish: Angels Fall First, Pan.Thy.Monium: Khaooohs & Kon-Fus-Ion

1. Arcturus: La Masquerade Infernale
"If Frank Zappa was alive, he would listen to this."
2. Jens Johansson / Anders Johansson / Alan Holdsworth: Heavy Machinery
"Some day I'll be faster than Jens."
3. Zyklon-B: Blood Must Be Shed
"What the Hell does this drummer eat for breakfast?" (Frosties? -ed)
4. Slayer: Show No Mercy
"The headbanging has no boundaries."
5. Bal-Sagoth: Starfire Burning Upon The Ice-Veiled Throne Of Ultima Thule
"I wonder how many synth players they use live."
6. Golden Dawn: The Art Of Dreaming
"Return to Middle-Earth, eh?"
7. Tenhi: Kertomuksia (demo)
"Hey guys, why haven't we already signed this?"
8. Obtained Enslavement: Witchcraft
"Heine would you please return my questions someday?!!"
9. Infernal Torment: Man's True Nature
"These guys make Cannibal Corpse sound like Pet Shop Boys."
10. Dødheimsgard: Kronet Til Konge
"This is THE Black Metal album of all times."
11. Enslaved: Vikingligr Veldi
"Welcome to Asgard. This time it appears in an electric form."
12. Woods Of Belial: Baxaxaxa... 666 Yndstr Draconis (demo)
"The ultimate soundtrack of darkness and evil."
13. Warcraft II - Tides Of Darkness (soundtrack)
"Come on, laugh. I don't care."

BENEATH THE BOWELS OF THE EARTH
Mari Boine: Goaskinviellja, Dead Kennedys: Fresh Fruit For Rotting Vegetables, Elend: Les Ténèbres Du Dehors, Victory Style II (various), Antonio Dvorak: Symphony nr. 9, Abruptum: In Umbra Maliciae Ambulabo..., Arvo Pärt: Arbos

KINGSTON WALL -evening 25.2.99 8

TAVASTIA — AMORPHIS, EDRIAN SUN CYCLE, RASMUS — *HELSINKI*

It was a cold February night when I arrived to Tavastia-club to hear some legendary music of the best Finnish rock band ever covered by three Finnish acts.

The evening begun with some video shots of Kingston Wall's members and live shows. The live shots clearly showed that Kingston Wall was not a good band on only albums.

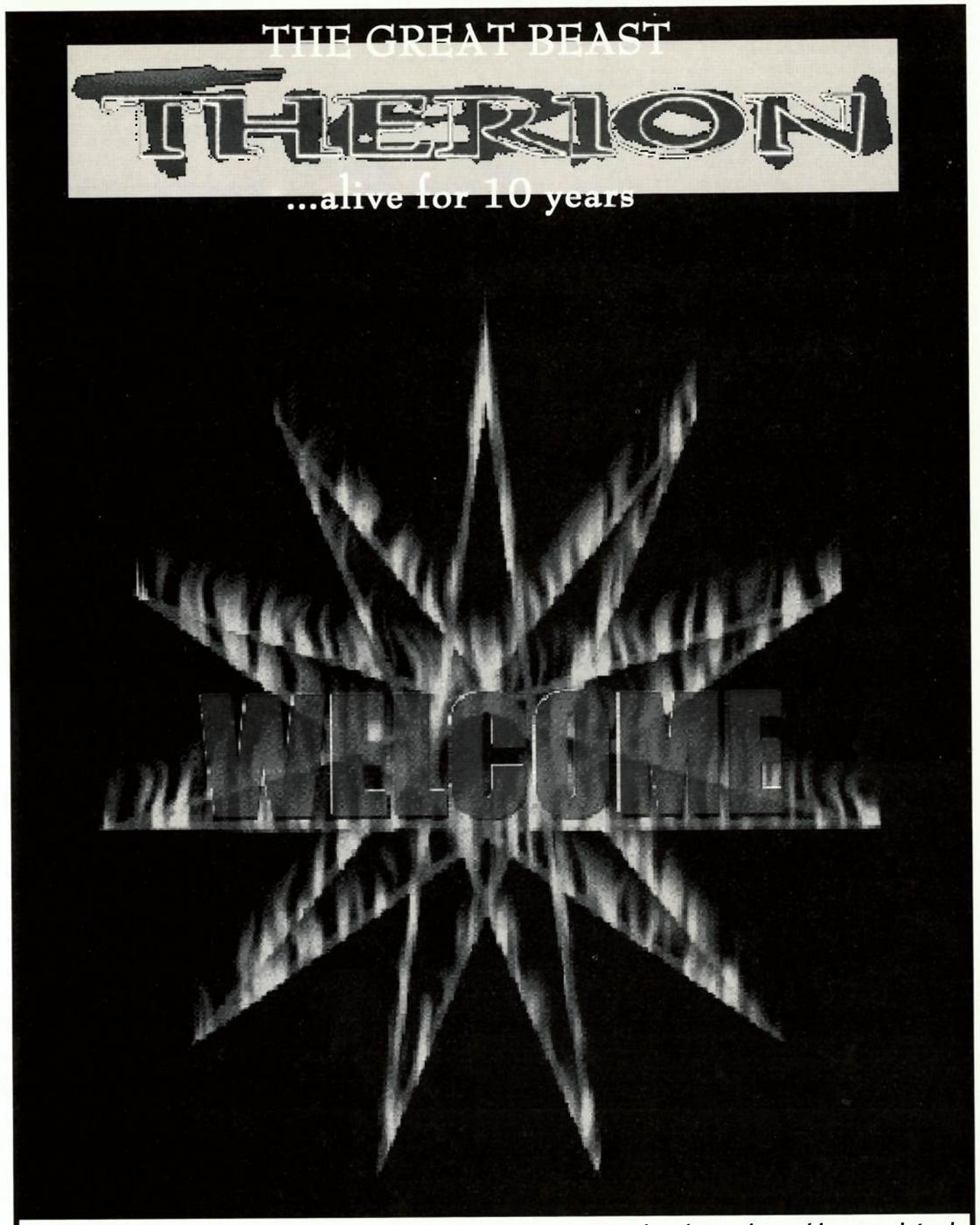
The first band on stage was Edrian Sun Cycle. According to their name, I waited for a very cool and psychedelic band to appear, but my disappointment was great... The band played well, but the vocalist looked like an irritating mixture of Sting and Elvis and sounded awful too.

Rasmus was up next. They are better known for their success among teenage girls. I still have to admit that those guys work pretty fine together as a band. Their image is just something I won't tolerate. Rasmus played (luckily) a very short set which was more or less a rape towards the authentic songs.

Amorphis was the last band performing that night. They were undoubtably also the best band out of those three. Amorphis have also some earlier experience of playing Kingston Wall. On their "My Kantele" EP you can find a cover of "And I Hear You Call" and they have played the music of Kingston Wall also in other live situations. Amorphis was also the only band who brought some own ideas into the covers, like growling vocals on already mentioned "And I Hear You Call".

All in all the night was very successful, especially the sounds were outstanding. It was a bit strange though to see so many short haired people in a live concert and beer was pretty expensive...

Kalle



First of all, this was supposed to be a 10th anniversary interview, but due to the problems explained in the foreword it happened to slide to the next year. It is also one of the most outdated interviews in this issue because it is one of the first I made for Meathooked (and that time was in the late summer 1997!). So this year is actually the 11th year of existence for the band. But even though some new events have happened around Therion, this interview is still quite interesting and pleasure to read. I guess that Christofer's opinions haven't changed radically, so the interview isn't so outdated on that side. And what comes for the musical side, I should add just that at the moment I'm writing this (January) Therion is in the studio recording a new album. But read the intie before it gets too old.

VILLE 1998

during the first year of existence the beast was known as

BLITZKRIEG

With the name Therion C. Johnsson's child is just 10 years old.

Therion
Therion
Therion

Greetings, Christofer! Therion (or what is now Therion) is now 10 years old in time, how do you feel after all these years?
Just fine! I'm definitely in for another 10 years! The position we have now is the very best. We are at the top of Therion's career and both recordcompany and management are screaming for a new album as soon as ever possible. Many bands can see back on the golden years in the past when celebrating 10 year anniversary, fortunately this is not the case for Therion!

You have released six full-length albums during Therion's existence and your style has changed quite a lot from the early years. Do you see any great development as the albums go by?
Definitely! I always tell myself (and anyone else asking) that if I can't manage to do an album better than the previous one, I wait until I can manage to do that. It is not an easy task to always find a new direction that is unique and still keep some traces of the past so that people still can hear that it's Therion. Many people tell me that even though the albums are so diffrent, there are some signs that attach the albums to each other and make them hear that they all are Therion albums. On the opposite

there were always quite a few people asking me why we didn't change our name after each new album. But at this point everyone seems to realize that Therion's task is to constantly progress, not to find a specific style.

What do you consider as your best album, do you still like the older ones?
I definitely prefer "Theli"! The last album "A'arab Zaraq Lucid Dreaming" is indeed a new Therion release, but NOT a new Therion album. So I count it as it is an anniversary release with covers and unreleased stuff etc.
The older ones are great when it comes to the songs as compositions, but I hate the sound on "Beyond Sanctorum" and "Ho Drakon Ho Megas".

As Therion's music has changed so much, can we still expect something really radical, or are you going to continue on this line?
Depends on what you think is radical. The new album will be as different as what is normal for Therion and radical for most other bands. A radical change for Therion would probably be some steps too far I guess. I want to take one step at the time and explore all new ground until I sooner or later get to Therion's final destination where we can't get any further without including such music forms as soul, country, dancemusic etc. As I really hate such musicstyles and some others too, I guess there will be a day when there's nothing more to do really. Then I either find unique and original combinations of the styles used up til then or sell my guitar to purchase a tennisracket instead. he he!

"...there were always quite a few people asking why we didn't change our name after each new album..."

There can be seen growing heavy metal influences as well as orchestral and operatic interpretations on your newer albums. Do you listen much to this kind of music?
I grew up with heavy metal and when I found nothing more intresting to do with the death metal that I started playing, I bit by bit changed it to heavy metal. The orchestral inspiration has increased over the years but the main reason it took so long before we got to this point is because of that the earlier budgets weren't too great. To make orchestral music in a professional way costs a lot, to even do it operatic costs bloody fortunes!

What are your main influences in music, what artists do you prefer?
I get inspiration from albums like "Atom Heart Mother" by Pink Floyd, "Hope" by Klaatu, "Beyond The Astral Skies" by Uli Jon Roth, "Pampered Menial" by Pavlov's Dog and a few others. Like for guitar-harmonies I am quite inspired by the mid 70's albums by Scorpions (when Uli Jon Roth was in the band). For writing the heavy metal riffs I guess I get the influences from my old heroes that I grew up with, like Accept, Iron Maiden and Judas Priest. From classic music I usually don't get too much inspiration (just once in a while), but I am heavily into for instance Mahler, Stravinsky, Carl Orff, and Mozart, (ONLY his Requiem though).

I easily notice that your leads are a lot in the heavy metal vein. As you told about your musical taste above it's obvious, but how long have you played guitar?
I started playing guitar when Blitzkrieg changed name and became Therion, which was 9 years ago. Blitzkrieg and Therion were the same band, but I played the bass when we had the name Blitzkrieg. I started to play the bass only 6 months before forming that band, so all in all I have been playing a string instrument for about 10 1/2 years now. But for the last 5 years I have been unintrested in developing technically on my instrument, I sometimes don't even have a guitar at home. Especially since I started to compose on keyboard instead. I care more for composing than becoming a good guitarist really. I just keep myself fit to play the Therion stuff good enough. It would make no sense for me to practise that I would be better than Therion requires as I have absolutely no goals when it comes to guitarplaying.

Who is your favourite guitar player?
Uli Jon Roth! He did great in 70's Scorpions, but to understand how great he is, one really needs to study his soloalbums. Yngwie Malmsteen stole his entire style of playing from Uli (but he's of course not in the near of as good as Uli). Uli is extremely technical, but also have a feeling better than any other guitarist I've ever heard! I also adore Randy Roads (R.I.P.), he was soooo excellent. Another really great one is Wolf Hoffmann from Accept, who is probably one of the most underestimated guitarists I know of. He has a deep and genuine feel for composing melodic solos which are comparable to classic harmonies. He is technical enough and is also very flexible. But since the reunion of Accept til the recent split up I wasn't as impressed by his solos as on albums like "Restless And Wild", "Balls To The Wall", "Metal Heart" and "Russian Roulette".

Ok, now to the main point: you released "A'arab Zaraq Lucid Dreaming" this year and it wasn't really a new album (even though I counted it), so when are you going to release a new Therion album? What kind of music it will contain, have you already rehearsed something? Also tell if you have had some line-up changes lately.
A new album will be recored by the end of the year and released in March or something. The music is more "epic" than before and some other really cool elements, such as some greek folkmusic harmonies has been included. I am very sure than everyone that enjoyed "Theli" will enjoy this new album even more. While "Theli" was partly a collection of songs that I wrote beside of Therion for some years, this new album will be a genuine creation when bearing in mind that I have more or less unlimited capacities to use in the studio. I know that I can use big choirs and orchestras in a studio where I can stay as long as I like without rushing things! Instead of dreaming of choirs and orchestras when composing as I did when 50% of "Theli" was written, I can now concentrate of how to use the classic musicians / singers as interesting as possible.
One can hear on the classic soundtrack I did for that movie that the classic composing has improved a lot, from playing classic clichés on the top of metal music and together create something original, I will now feature both original classic arrangemants integrated with original epic metal music. "Theli" was a big step for me and a big dream coming true, so now it is time to use the experiences I made and create something REALLY unique! You just wait and see!!!
As there has been so many problems with alcoholism and shit in the last line-up + all the problems with previous line-ups I ended up touring with almost only hired musicians. I found out that things worked out soooo much better this way (both musically and socially), so I have decided to continue this way in the future as well. Of course it is expensive to pay off such musicians, but it really makes Therion to a much better band and that is all that matters really.

THERION DISCOGRAPHY

989	Paroxysmal Holocaust (demo)
989	Beyond The Darkest Veils Of Inner Wickedness (demo)
990	Time Shall Tell (MLP)
991	Of Darkness
992	Beyond Sanctorum
993	Symphony Masses : Ho Drakon Ho Megas
995	The Beauty In Black (MCD)
995	Lepaca Kliffoth
996	The Siren Of The Woods (CDS)
996	Theli
997	A'arab Zaraq Lucid Dreaming (anniversary release, only on CD)

On "A'arab Zaraq Lucid Dreaming" there is a soundtrack to a Swedish art movie "The Golden Embrace" and it is pure classical music. You have stated that you have always wanted to do something like it. When you first got interested in composing and arranging classical music, were you able to do it right away? For example the classical arrangements on the songs on "Theli" are quite variated, how long did it take to do those?
I started to seek in classic elements already on "Beyond Sanctorum" -92 and when composing these songs back in 1991 I was only influenced by Uli Jon Roths "Beyond The Astral Skies" when it comes to those arrangements. When I wrote "The Eye Of Eeplipse" for the "Ho Drakon Ho Megas" album, I were getting closer to pure classic music and I guess it must have been around that time my abilities to compose classic music really were starting. Then in 1995 there was this guy that produced the video for "Beauty In Black" (from the "Lepaca Kliffoth" album) that told me that my music was atmospheric and would fit perfect as film music. I never heard anything about that from him later, but I begun to dream about how nice it would be to compose a classic symphony for a movie. One day a guy said he liked "Theli" a lot and asked me to do only the classic type of music for him in the "Theli" vein. So I guess I am a lucky guy, I don't have many dreams left to fulfill!

You supposedly like somewhat unordinary synth sounds as can be heard on "Theli" for example. What synthesizer equipment do you use?
Old Moog and Oberheim synthezizers mainly. And some stuff I don't know where it originally was from, I used a Roland Vintage module for those. Those sounds are in opposite of what some people, including you are thinking. (I didn't say my opinion. -ed) Back in the 70's these sound were frequently used by many bands especially Uriah Heep which is a band I like a lot.

Both on "Theli" and "A'arab Zaraq Lucid Dreaming" you used real choirs, what was the decision to do that? How did you find those choirs? Are you 100% satisfied of their singing, as the arrangements were supposedly yours?
Quite strange question. How could I do it otherwise? No samples can sing your lyrics and no samples can sing dynamic. A sample can just repeat something already done by a person, in various tones and rhythms. And besides samples and a real choir I don't see any other options at all. (True, but it's always optional to include anything. -ed) The choirs were found by the classical producer. I spoke with him on the phone and discussed what I needed and he got it for me. He has some great contacts for such things. I am happy with the arrangements. When I wrote them I didn't know how the choirs would sound as I never thought that I ever would get the budget to record the songs, so I

had to make some small changes in the studio when I heard how it sounded like. But I will do even better choir arrangement in the future, as I know better how to work with them now.

You write the most of the music for Therion, so can you tell us a bit about the songwriting process? Do you have any special inspiration when you write music, and if so, where do you get it?
I usually compose at night in my home studio. "Theli" was composed on an old Korg Wawestation keyboard connected to a cracked Cubase-program on an old Macintosh SE (from -87) with 1 MB RAM and a small built in B/W screen, he he. (Wow, it must have sounded great back then... -ed) Now I have a Power Mac 7600 with a Cubase VST program that can record 32 audiotracks + an unlimiteed amount of miditracks and I have 200MB RAM + loads of keyboards and guitarprocessors and stuff. Before it took me ages to arrange the music as I had to save on diskettes and I ran out of RAM memory all the time. Now I can relax and concentrate on just doing the music itself, which is increasing my inspiration a lot to say the least!
When I get a new idea I usually do something completely different. So I try to memorize the concept and sit down in the night and progress it into a full song.

What is the rest of the band's part in music?
If they create something I like we play it. It is not that I need to write most of the music myself to satisfy my ego or anything, I just want to create an album that in my opinion is brilliant, no matter who has written it. The other members had big problems in composing as their stuff usually sounded like Therion did the year before that, they simply listened to the latest Therion album to see how I composed. No one can compose like me and do it better of course. If someone is gonna write a good song, he has to compose in his own way. So when I heard something they had done without thinking of Therion at all, I thought it was killer and wanted to play it. "Siren Of The Woods" is a great exaple of that. When I heard Jonas' demoversion of it, which was composed long before he joined Therion, I thought it was absolutely brilliant and was dying to play it!

Does everyone arrange their own instruments?
No. The drummer has 75% free hands, but not the others. The guy that writes the song is doing the arrangements. So when another members have composed, I have played like they wanted me to play and in my own songs I did the arrangements mainly by myself. But of course there is always someone that come up with great ideas to improve a part in someone else's song once in a while.

Mythology and the dark science are heavily connected with Therion. Do you yourself practise any Quabbalistic tradition or some other forms of the occult?
I am mainly focused on the Quabbalistic system, but also study and practice Enochian magick as well as systems connected with Egyptian, Babylonian, Sumerian and other traditions.

Have your album titles (Lepaca Kliffoth, Theli, A'arab Zaraq...) got anything to do with this?

> "Theli was composed on an old Korg Wawestation keyboard connected to a cracked Cubase-program on an old Macintosh SE (from -87) with 1 MB RAM and a small built-in B/W screen..."

Certainly, they are all Quabbalistic terms.

What do they exactly mean?
Lepaca = open up, come through or step forth, Kliffoth = The opposite of Sephiroth, A'arab Zaraq = The opposite of Netzach, Lucid Dreaming = A state of mind where you are awake in and fully controlling your dreams. Theli is a Hebréw word for dragon.

Also tell us what do you think of magick and A. Crowley.
I practice magick. Crowley was a great magickian. He was really breaking new ground, but also did some painful mistakes, especially with drugs. So there's a lot of things to learn from him, both things to obtain and to stay away from. Crowley left a lof of wisdom to his secretary Kenneth Grant and I am a big admier of Mr Grants books, as one can tell when studying the lyrical concepts on "Theli".

Your visual side is also very mythic. Who does the concept for your album covers and what are they based on?
Mainly the magick of Dragon Rouge and Draconian (Typhonian) magick in general. I always do the basic concept for the covers myself, but then I let the painter or graphic artist do his own interpret from my concept.

What does the symbol on the CD of "Lepaca Kliffoth" represent and how are those names connected with each other?
The symbol is the eleven-pointed Qliphothic star, which of course represents Qliphoth, the dark side of the Quabbalistic wisdom and knowledge, the opposite astral/mental/spiritual spheres to the light spheres featured on the Quabbalistic symbol called The Tree Of Life. The names are connected as they all represent each of the eleven qliphs (the tenth sephira is on its opposite side split in two, which makes 11 the number of Qliphoth).

The CD of "Theli" pictures Beelzebub, right?
Yes. The graphic artist that did the cover and lay-out for "Theli" suggested it and I thought it was a nice idea as most of the symbols featured on Therion's albums seems to be unknown to most people. Then it is cool to feature a classic picture that everyone should recognize as it is such a classic one! It also fit into the concepts as Beelzebub is connected to the qlipha called Ghagiel.

You also do some lyrics for Therion. As you seem to be fascinated by the same subjects, do you get your inspiration for the lyrics always in similar ways? What are your main inspiration sources for writing?
I am not a great author when it comes to lyrics in my own opinion. I deal with very complex experiences and I do my best to express them. All my lyrics are based on my own experiences in magick. But as I don't consider myself as a great lyrical writer, I have more and more involved a very good friend of mine that writes the kind of lyrics I would like to write, but don't seem succeed to. I get a big inspiration for writing music because of his lyrics, so his collaboration suits me awfully well!

What do the Babylonians, Assyrians and Sumerians tell you?
Quite a lot about how religion looked like before a very distorted new religion called christianity was stepping out of the ashes of those above mentioned traditions (on the basis of the judendom that appeared in between). I have for exaple learned that most demons in the bible are old gods from earlier religions. Baal is a great example. He was one of the phallic gods in the land of Kaanan.

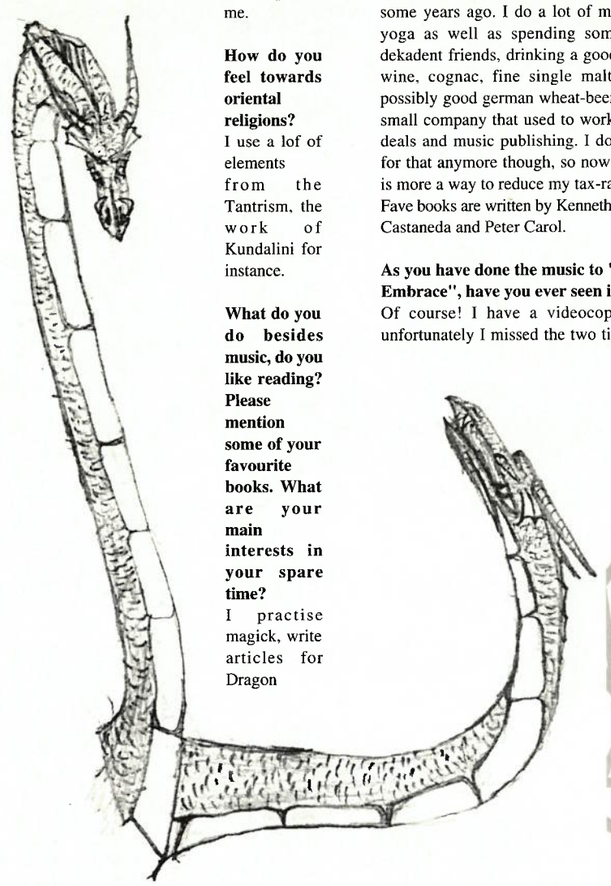
Would you like to live in that particular period of time, and in what culture of these most likely?
No. I can revelate them through astral projections and my place is in this time (at the moment at least, one never knows).

What does history all in all mean to you, are you interested in many ancient cultures?
Mainly the ones with great magickal traditions that can add something to the modern magick.

What about theology?
No, Christianity is a rather boring tradition and don't have much to offer intellectually at all.

> "Christianity is a rather boring tradition and don't have much to offer intellectually at all."

"Satanism is too simple for me"



Satanism is too simple for me.

How do you feel towards oriental religions?
I use a lof of elements from the Tantrism, the work of Kundalini for instance.

What do you do besides music, do you like reading? Please mention some of your favourite books. What are your main interests in your spare time?
I practise magick, write articles for Dragon Rouge (a swedish magickal order with over 500 members) and I even wrote an occult book some years ago. I do a lot of meditation and yoga as well as spending some time with dekadent friends, drinking a good glass of red wine, cognac, fine single malt whiskey or possibly good german wheat-beer. I also run a small company that used to work with license deals and music publishing. I don't have time for that anymore though, so now the company is more a way to reduce my tax-rate.
Fave books are written by Kenneth Grant, Carlos Castaneda and Peter Carol.

As you have done the music to "The Golden Embrace", have you ever seen it?
Of course! I have a videocopy of it. But unfortunately I missed the two times it was at two different cinemas.

What did you like it? Could you recommend it to our readers?
It was strange indeed! I liked it because of the nice camera work in it. But I didn't get the message in it...
If people are interested in modern art I'd say they could give it a chance. Or if they are completely Therion fanatics, as this movie probably will be gain some value in the future if Therion will manage to continue the success that "Theli" seem to have started.

If you ended alone to a deserted island, what would you hope you had with you?
A gun to shoot myself with or a big box of fine scotch single malt whiskey! (Or both. -ed)

Ok, now it's time for us to say goodbye, I thank you for this interview. Could you end this by telling us about Therion's future plans, is there live shows or something in sight?
After recording the new album there will be extensive touring. Before that I hope to do a couple of shows in Finland, we had a request for that the other day. I hope it will work out!
If there are some people interested in getting to know what Dragon Rouge is, please check out our web-site at:
http://www.grave.com/~mega/DR/

And the electric addresses for **Therion** itself are:

therion@swipnet.se
http://www.nuclearblast.de/therion/

Everybody go surfin'!

MUSTA SURMA
demo 1997

From the ashes of Crimson Evenfall strike the defenders of true Black Metal, reformed as Musta Surma. Their first demo, released at the same time with Crimson Evenfall's last one "Ad Inferos Ante Christum Natum", wipes the dust off of all Finnish Black Metal with the traditional raw sound, only strenghtened up with inspirations from various subgenres of Black Metal and combining the best elements of the works done by the former Crimson Evenfall. On this utterly black release the Nivala Black Metal warriors Strigoi Mort and Thyrgrimmr introduce their best work done to date in the form of songs titled "Kristuksen Veri Maljoissamme", "Pedon Uneen", "Usvan Lapset" and "Pirunsaarna", which also represent their musical capabilities better than ever. If you think that the current Black Metal scene is tame, order this cold piece of darkness from Meat Hook Productions, only for $5 / 20 FIM, and the heritage of true Black Metal will live once again!

Our possible signed release in future, now in distribution.

OSMOSE METAL FESTIVAL (Lepakko, Helsinki) 29.11.1997
Dark Tranquillity, Enslaved, Bewitched, Swordmaster, Dellamorte

These kind of gigs don't happen too often, so we all naturally had very high expectations towards the opening show of Osmose Metal Festival Tour at Helsinki. Osmose Productions had arranged a tour for six label's bands, of which Demoniac didn't perform in Finland or Sweden, and we were familiar with all those bands, excluding one that was Dellamorte.
Before the actual show I and Henri interviewed two of these bands, Enslaved and Swordmaster, and on the next pages you should be able to read all that we managed to squeeze out from the heirs of the vikings. But before that I welcome you to read about our feelings and experiences we gathered during the gig.

Dellamorte:
Dellamorte was closing their set when the last ones in line got in, and the only one of us who was in time, namely Kalle, unfortunately was one of them. But as a good editor of a good 'zine, he managed to catch a point about this band. Dellamorte seemed to play well, and their sound was quite Hardcore... a bit like Dismember. But, as always with unknown bands, the audience was completely out of it's place.

Swordmaster:
The band that I wanted to see the most was already playing when I got in with Henri. So I went straight to the hall, but I couldn't get in the front. I am definitely sure that the show would have looked better if I was there in the front because sometimes it seemed that I was the only one banging my head. Luckily my band mate Tuomo from May Withers joined me, and the audience started to get more respectful towards Swodmaster. I would have expected much more from the audience, but Whiplasher seemed to be quite satisfied, as he said something like that in the bar later that night. Musically Swordmaster was *tight*, and it sounded even better than on recordings. The mixer did his job well and all in all the set was damn cool. Swordmaster showed us a great touch of a live band.

Bewitched:
Ultimately great! Bewitched is definitely live music at its best. The gig was likely a standard gig, but it still got Henri banging his head. I don't know if we will ever see that kind of miracle again... He said that he wouldn't do that but just watch the show. The audience swallowed also the new material well, though "Come To The Sabbath" would have made the gig just perfect. But Bewithced has balls, and their vocalist is brutal. Who wants to join the mighty forces of Satan?

Enslaved:
Some Cradle-teen: "What is this shit?"
Baron Tarwonen, Gorewinter: "Enslaved."
The teen: "Oh, Enslaved?" ...and in the front he went.
Well, even if some people liked this because it was from Norway, I would have expected much more from Enslaved. The audience had certainly found the hall, but something kept me unsatisfied. Perhaps it was the muddy sound or the drummer's fails... I don't know. Some of the tempo choices were *a bit* too overestimated, and the playing got sticked from time to time. Huh, Vetrarnøtt woke me for a while. The set was good, no doubt, but the band didn't fulfill all the expectations. It would have been great if the synth was with the live equipment... Well, at least Ivar played a jazz guitar. But some kind of viking show would have been welcome.

Dark Tranquillity:
This band played really tight, and Mikael Stanne who showed a great live charisma got the audience banging heads real loud. I got myself a headache after I had returned from the bar side! Henri, as always, didn't bother to catch the feeling because of his dislikes towards Gothenburg Death Metal. While he was drinking beer on the bar side, Dark Tranquillity played the best moments of the set from "The Gallery". But even Henri was awaken when DT played a Kreator-cover to end the evening. "Bringer Of Torture", better than the original... what a great ending!

Ville

My hands are shaking. And my back is oh so sweaty. I'm sitting in the café of Lepakko waiting to see one of my big idols, Ivar Bjørnson, the main man behind a certain Norwegian band which, I think, does not need any kind of presentations: Enslaved. What I did *expect was a big rock star dressed in jetblack, grunting some indefinite words to my questions... But the person who sat next to me was polite and nice metalhead, who was more or less dressed like some rap-metal musician. While we drank some nice, tasty beer I came with a couple of questions with Ivar...*

"According to your band name, why did you end up with Enslaved?", I hear myself asking. Boy, I seem to be both drunk and nervous as I listen to this crappy, faltering tape which recorded our speech. Every now and then the sound gets so distorted that I sometimes have to guess what Ivar says, and even if that wouldn't be a real pain in the ass enough, the soundcheck of Bewitched has destroyed almost the half of the conversation. But somehow I manage to hear Ivar replying:

"We didn't have any deeper meanings with that when we started; it's just so profound word, like the concept of our band. I guess we're at least now enslaved by what we do."

So you don't feel you're enslaved by Christendom?

"I think we're just enslaved by the music.", he continues and takes a sip of his beer.

And I think somebody's being politically correct. But the saga continues...

"Speaking about religions, why did you come up with the idea to sing about Northern mythology and the Edda texts?"

"It's like when we split up with our old band we had a growing interest to this mythology and we just started to write lyrics about it. In the beginning, though, they weren't so personal as they developed into during the years."

But how about the fave bands of Enslaved from the beginning to this very moment? We'll listen...

"I guess when we started to play we were inspired by Death and Thrash Metal of the eighties, like Slayer and Kreator... Yes, and of course we listened a lot to 80's Black Metal bands like Venom, Bathory, and so on. These days we listen to many different bands and right now the cassette player of our tour bus is consumed by the new Deicide, lots of Uriah Heep and the first album of Mayhem."

It seems that these metallers won't get bored with metal music even though they perform it themselves daily.

As the tape shoves out its distorted, fuzzy sound and I hear myself, Ville and Ivar discussing about the composing and music in general. Ivar seems to be a man with respect or at least a good liar, as he is positively surprised when I tell him I'm a composer myself. But of course Ville beats me down by telling him that one of my projects sounds a bit like Enslaved, "but it's not nearly as good as Enslaved is", he reveals to Ivar whose face starts to change colour from pink to as red as a fire-engine. Is the man embarrassed?

Nah. He's just flattered.

Have you guys been in Finland before?

"Actually, we're *playing* here for the first time. We have visited here before when we did an U.S. tour in '95 and back then we stayed in Finland for four hours or something like that."

So... What does Ivar know about our fatherland then?

"Well, to be honest, I know a little about it. I know you have cool beer commercials and lots of lakes there."

Well, am I flattered. This is as cheesy as what the Swordmasters knew about our country...

although his name is on it.

When are you gonna leave Finland then?

"We must be in the airport at 07.00 in tomorrow morning."

Shit....

"Yeah. Kinda heavy. We have to sleep in the backstage, so I think we're at least not going to get drunk after the show. Or... I'm saying 'no', but of course one never knows... I guess we're gonna chill out today, because there's no opportunity to sleep until next Tuesday." (The interview was done on *Saturday* ... huh! -ed)

So, what can we expect from tonight's show?

"We play about 35 minutes or something 'cause there are so many bands. Since this is a festival tour we wish to present us like one of the other bands. And we perform songs we are requested for. You see, people ask for certain songs from certain albums, so we'll play stuff from every album."

"A TYPICAL ENSLAVED FAN? I THINK HE DRINKS A LOT."

As we speak about BM's popularity of today and the "Cradle-kids" I'm burning of desire to unravel what is a typical Enslaved-fan like. Ivar replies by telling us there propably is no such thing as a typical Enslaved-fan.

"I think they drink a lot (hmmm.. sounds like me) and they like all kinds of metal music."

"What do you think about the sounds in the concert arena?", asks Ville and discloses he likes them a lot. (Unfortunately they didn't sound so good later in the evening. -villed) I hear Ivar's voice through Bewitched's extreme noise terror from the tape babbling something like "I think the sounds are excellent, at least on the stage. The guy behind the mixing desk is a metalhead, so he knows how to make great live sounds for a metal band."

Well, also I liked the sounds very much, although there was too much reverb in the toms in my opinion. But let's forget the sounds for a moment and ask Ivar about their raider.

"Just typical things. You know, towels, food... nothing special really."

Booze?

"For sure."

"We've booked the studio for may 1998, so the new album should be out in August or maybe October.", the man exposes. "No names have been decided yet."

And about the style, will it be like "Eld" was, or are you heading for new directions?

"The forthcoming music has developed into a new direction from 'Eld', which was more or less slower than 'Frost'.", he continues. "It is going to be very fast stuff with some classical things on it. Not like 'Frost' but more like the first album was, still remaining epic enough."

I've understood that you have a new drummer...?

"Yes, Dirge Rep of Gehenna is now playing drums in Enslaved."

"Would you like to reveal us the secrets behind a typical Enslaved rehearsal session.", I hear my voice pouring out from the tape. And Ivar reveals...

"It depends. If we are practising new material we may spend 4-5 hours for trying different things. And in some cases one of us composes the song first and then brings it to the rehearsals to get it arranged. The lyric-thing is easier to explain: sometimes Grutle gives us the already-written lyrics and then we make a song based on them. Or sometimes he gets inspired by a particular song we play and makes the lyrics afterwards."

So we drank beer and continued:

"As it is almost December 1997 and christmas is getting closer... so, does this fest belong to your traditions?"

"Hmmm... Actually, not christmas itself, but the holiday is an old tradition anyway. And it is the time when the sun starts to shine again. We have this feast when one is supposed to eat and drink a lot..."

Jul?

"Yes, jul. We just spend it eating and drinking." (Eli siis joulua voi [lue: täytyy] viettää täysin ei-uskonnollisesti tai pakanallisesti, kuten alunperin on tehtykin. Kysykää vaikka Ivarilta. -ed)

Are you gonna spend it with your family or what?

"Yeah. I'm going to spend the evening with the family, as usual."

But what does Ivar Bjørnson give them as presents?

"I don't know yet... maybe some Enslaved T-shirts."

Thank you Ivar Bjørnson for the interview, autographs (!) and the show, we hope your family liked the T-shirts. Read the actual gig review from the previous page.

Text by Henri

And here comes the second one of the interviews we made during the Osmose Metal Festival at

Helsinki. Ladies and gentlemen, the new Black Thrashing Metal sensation: S W O R D M A S T E R !

Night admits that he is satisfied with Swordmaster's latest album "Postmortem Tales", and without any kind of hesitation the other guys nod their heads for him.

"It's brutal, intense and aggressive." Night proclaims. "A lot better than the first one."

"And as far as I know, we have got only good reviews." he says.

THRASH REVIVAL

To most people it is important to label the music, and when they don't invent any other labels they name Swordmaster as Black Metal. We all know that it's wrong, but it supposedly hasn't disturbed these guys.

"I'm not even very much into Black Metal." tells Night. "I used to be more in the underground, but nowadays I don't really know exactly where Black Metal is. So I can't really answer your questions about it." he continues.

So not a word about comparisons to Marduk or Dissection?

"I think that these are two completely different styles." he replies. "We are more thrashing. Black Metal influenced, maybe, but I think we totally differ from Black Metal in that way."

What about this "Thrash revival" then?

"People may think that we are trying to be 'oldschool' when we play fast thrashing music, but actually we are only trying to take up where those bands left off."

This is still an upcoming trend on which Swordmaster rides, but I think no one wants to make it by the easiest way. At least not Swordmaster.

"We don't want to copy anyone. We add elements from different styles and make everything our own way." Night claims. "If people want to be 'oldschool' they can be. I don't care."

Influences can still be heard pretty clearly in Swordmaster's music.

"Accept, Kiss, WASP, Iron Maiden, Judas Priest..." the three guys sum up. Right.

"We don't take much influences from the bands that release albums today." says Night.

"But of course I like many new bands also." he continues. "What can I say? Haunted (ex-At The Gates)."

OSMOSE PRODUCTIONS

Without Osmose Productions Swordmaster would propably stayed as a small name, so they must like the label a lot. I personally think that Full Moon wasn't enough for such a talent as Swordmaster.

"Osmose has a bigger capacity to do things like for example this tour." Night reports. "Full Moon has got no money and they're always late with releases. They're always fucking things up."

"I don't have anything against Jon personally, because he is a good friend.", he continues. "But as a label they're not very good."

Here is a quote from another Swordmaster-interview in Moonlight magazine, published by Full Moon Productions itself:

"We feel that by changing to Osmose we might reach more people with our music and we feel that being on Osmose it will give less restrictions and limitations than on being on a smaller label. Osmose is also a label that helps their bands a lot in many ways that smaller labels would be able to do."

What has Night to say to this?

"Well, you have to be polite sometimes."

"We feel that on Osmose we get more attention. Full Moon just hasn't got the big opportunities for doing small things like promotion.", he replies.

METAL FESTIVAL

Besides all other good things, Osmose Productions has arranged a good tour for Swordmaster. The expectations must be high.

"We have never been in Finland before, so we except nothing.", Night disperses my presumption. "We're only eager to see how many people are going to show up tonight."

Somehow they don't believe that the only people who are going to show up on these kind of gigs are those 14-year old Cradle Of Filth -guys. Well, I neither. Actually it is said that Finland has the best metal audience in the world.

"I can imagine that.", says Night. "Propably it is so."

And even though the audience wasn't at it's best, after the show the Swordmaster was satisfied.

"Better than I expected.", was what Whiplasher had to say.

FINLAND

"The people in Finland drink Koff-beer.", Night knows to tell. "We have a lot of commercials about Koff in the television in Sweden."

What else?

"You also drink a lot of booze.", Night states promptly.

"And you spend an hour after an hour in sauna.", Whiplasher continues.

These guys seem to know a lot about our home country. Good neighbours indeed.

It is later disclosed that they also like Finnish music.

"Sentenced is great.", comes the first repartee of Thunder-Bolt, the drummer.

"Maybe.", Night replies. "I've only heard that Bathory rip-off song."

Ha. I'd like to know more.

"Impaled Nazarene, Black Crucifixion.", Thunder-Bolt says, and then keeps silent until the very end.

"Beherit is cool.", Night reveals. "Very cool."

"Hail Beherit!", shouts Whiplasher, ending this discussion.

OPHTHALAMIA

"Right now everything is standing still.", Night tells. "It has left the band... actually disappeared. Nobody knows where he is."

"I think It was pretty tired of all the murder threats and shit like that. He wanted to get away from everything.", the guitarist of Ophthalamia continues.

"But we have recorded a new album. It's going to be released propably in spring."

The old Dissection-drummer, Ole, has joined Ophthalamia, and they have also a new bass player. On the vocals they have now All from Abruptum. And yeah, expect a good album.

But I think this was a Swordmaster-interview. So let's advertise their future products also.

"We have recorded a new mini-CD, "Deathraider", and a new album should be recorded in September."

That much for the future. "Deathraider" has 5 songs on the CD version and 7 songs on the LP version. Only vinyl is real.

DRINKING

As we come to the raiders, we get to know that Swordmaster hasn't got any contract that arranges them the stuff they want after the show.

"I think we're just going to have three cases of beer."

Going to get drunk after tonight's show?

"Propably.", waves Night. "I hope so."

And on the basis of these questions the guys of Swordmaster seem to disagree with me about the greatness of Finnish beer. Well, they claim what they claim, but I can read the sentence "Svenskt öl är piss" from their minds.

"Koff is good because they have cool commercials in Swedish television.", says Night.

But do the Swedish still beat the Finnish in drinking?

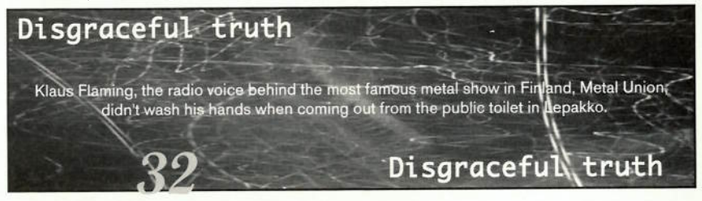
"Propably not 'cause you drink so much booze here.", Night answers laughing.

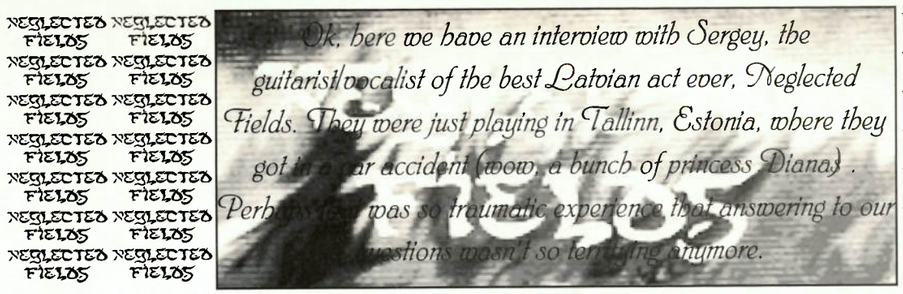
So I suppose he doesn't want to try.

"Yes, I do!", comes a strict reply. "You can drink first and I can watch."

Yeah, I think it's a fair game.

Text by Ville


Disgraceful truth
Klaus Flaming, the radio voice behind the most famous metal show in Finland, Metal Union, didn't wash his hands when coming out from the public toilet in Lepakko.
32
Disgraceful truth


Ok, here we have an interview with Sergey, the guitarist/vocalist of the best Latvian act ever, Neglected Fields. They were just playing in Tallinn, Estonia, where they got
ar accident (wow, a bunch of princess Diana's).
Perh
was so traumatic experience that answering to our
estions wasn't so terrifying anymore.

THIS IS LATVIA

You have recorded your upcoming album "Synthinity" at Tico Tico Studios. What is the main reason for recording your debut album here in Finland? Which label is going to release "Synthinity"? Are you pleased with your forthcoming album?
We are not satisfied with the quality of the recording studios here in Latvia. That was the main reason to ignore them. So we started to search for a good studio, enough cheap. We've got many addresses of Czech, German, Dutch, Russian and Swedish studios, and from our friends Sarnath we've received the address of Tico Tico Studio. It was enough cheap (Latvian studios have the same price), it was good and also famous in underground world. So, we've chosen it, and we think it was very good choice. Ahti Kortelainen is very friendly person, and he takes care of his name and name of his studio and his production. And the album was recorded. It will be out somewhere in February '98 on British label Neat Metal Records. There were some other offers to release it, and it's a pity we can't sign all contracts! By the way, soon we'll go to studio again (to Latvian studio) to record some covers. I think it will be Iron Maiden's "Only The Good Die Young" and our version of Prodigy's "Breathe", we like this song very much! Prodigy will be on British edition of CD, and Iron Maiden will be added to Japanese licensing CD. What else can I say about this album? Of course, we like it, it's much better than demo, also the quality kills, so... we simply like it.

What is the biggest difference between "Synthinity" and your "Sansara" demo?
"Synthinity" is arranged better. Also the music is more complex and sometimes more melodic. But I must point that all songs from "Sansara" are included in "Synthinity". Re-recorded and re-created. And I must tell it's so phukking hard to do long technical death album!

Did "Sansara" reach all your expectations? What kind of feedback did "Sansara" get?
Yes, with "Sansara" we've reached all things we wanted. It was not bad demo, it helped us to find a record deal. I think even it's enough. But about all feedback... It was demo of the month (or issue) in Aardshock (Hol), Extrem (Ger), Eternity (Ger) and many others. After sending it we've got about 7 offers to release our next album on CD, and many offers to release it on tapes. Also we've sold about 700-800 copies. I think it's ok isn't it? (It surely is. -ed)

How long does it take to complete one song? Do all band members participate in composing?
Wow, to complete one song... it takes about 2 months! Firstly we are doing all music, in this process take part all band members. After that we are doing all arrangements, solos etc. And then... it's time for my poetic tortures. Sometimes it takes more time than to imagine the music of the song, 'cause it's not so easy to find the subject for text. If I can't find it, somebody from other members helps me.

Do you have any idols in the music field? How about other persons who you admire? What kind of music have you been listening to lately?
Idols? Hmm... Yes, we like some bands, who make really good music. Some of them are metal, like Death, Cynic, Atheist, Cradle Of Filth. Some of them are non-metal: King Crimson, Dead Can Dance or great guitar players Al Di Meola and John McLaughlin. The list also includes classical music: Vivaldi, Bach, Mozart, Paganini... To say honestly, when we are listening to music we don't like to stay in the confines of one or two styles. We are listening to everything, the only confition is music. If it's ok, never mind about style. About your second question... I think everybody has his own perfect person to follow, but as I know, people don't like to discuss it. I am too. (? -ed)

The headbangers are hungry:
"...when somebody makes a concert, we have about 700-900 people on it!"

Have you played any gigs lately? Are there any plannings for e.g. touring in the near future?
Yes, of course, we are playing many gigs here in Baltic states. A few days before we've played some gigs in Latvia and Estonia. In Latvia it was a concert organized by ourselves. Also played Torthacy (Czech), Dementor (Slovakia), Ruination (Lithuania). There were about 600-700 people at this concert. By the way, I would like to ask Finnish bands: if somebody could organize concerts for us in Finland, we could invite them to play here! Please write! About planning gigs... We are also invited on Eternity fest '98 in summer, in Berlin. And of course we play many gigs in Baltic area and may be in Moscow (Russia). It's a pity, but our label does not organize gigs at all. So we'll try to do it by ourselves. If somebody could help, we'll be glad. Here in Baltic we are one of the best live bands. (Am I modest enough, ha-ha!)

Tell me something about the Latvian Metal scene. I have heard there are many headbangers and Metallists in the Baltic states.
There are not so many bands here in Latvia. I think we have about 6-7 good bands, which deserve to be signed. But nobody except us is signed now! It's terrible. It's enough hard to play music and receive no feedback. About headbangers I could say: they are hungry! We have no metal music clubs here, so when somebody makes a concert, we have about 700-900 people on it! I think it's ok. And one curious fact - since Sepultura playd here in 1992, no one big band (mitähän jaskaa Sepossa nyt muka on? -ed) has visited us. Strange...

How it is to live in Latvia?
Ha-ha, good question! Not very good. (Hæ? -ed) It's hard to be musician here. If I want only to play, not to work, I must use everything or I'll die by hunger. For example, we all are forced to teach pupils, it's funny! But sometimes I like to live here because of underground. It's very friendly here. I could say we are like one family.

Your demo's title "Sansara" reminds me of Samsara - the Hindu's endless cycle of birth and death. Is Hinduism close to your hearts? Does the title of your forthcoming album "Synthinity" have anykind of meaning behind it?
Wow, you're the first who knows it! Congratulations! Yes, we're into Eastern philosophy, not into Hinduism but into Buddhism. Some lyrics on "Sansara" are based

on it. By the way on Sanscrit it sounds Samsara, and this m sounds in between m and n. So, it's not so easy to say. Sansara or Samsara. Synthinity is not a term of Buddhism, but the meaning of this word we've put in it also has esoteric eastern sense. But the best way to understand it is to read text. Wait for album and read.

Do you have a life's philosophy? Would you like to share some of it with us?
Everybody in our band has his own life's philosophy.
Sorry, but I think you have a musical magazine, not

philosophical, (Oh yeah? -ed) 'cause it's not so easy to tell the sense of my life in two words. The only thing I can say nobody of us is religious person. Everybody has his own thoughts, but they're not based on any kind of religion, we are irreligious persons, but we're not Atheists.

Do you have any political convictions?
War pigs! (Yeah, Black Sabbath rulezzz! -ed)

Are you afraid of alien invasion?

Ha-ha-ha --->

Thanks for the intie! Is there anything else you would like to share with us?
Thank you very much Kalle for this intie, hope it's not the last time I write something for your mag, good luck. And to everybody who read this: if you're into technical death-metal, don't hesitate, write us! We'll answer everybody. And check out "Synthinity", it's not bad!

Interview by Kalle

"Check out 'SYNTHINITY' IT'S NOT BAD!"

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ROCKBATPROG FESTIVAL at Lepakko 8.11.1997:
Twin Age, 5.15, Relayer, Labyrinth, Dark Sun, Uzva, Moonfog Prophet

"What a terrible hangover", I thought. After too many beers and 70's disco music at the previous evening I felt like someone's playing snooker inside my head... No, let's say there was a whole fucking bowlarama placed to my occiput spiced with less-than-six-hours sleep. So, when a friend of mine called me to tell there is a prog rock festival at the legendary Lepakkoluola I politely refused to participate on it. But after a nice sauna and a deep-frozen pizza I felt myself much better, so... To the car and to the Batcave, Robin!
First there climbed to the stage a band called Labyrinth. Their 20-minute set didn't impress me much. Well, of course there were some nice faster-than-light unison guitar leads, double bass pedal drumming and memorable (meat?) hooks in the songs, but the music was just too Dream Theater-ish. Sometimes the band sounded like Gamma Ray and Stratovarius, too, which was a positive thing. I left the five virtuosos to pack their equipment and went to the other room, where Relayer was just starting to play. And yes, it was awesome! They were a group blending folk and atmospheric doomish music together, and this band is something to watch for! Let's see... if you can imagine a mixture between The 3rd And The Mortal, newer In The Woods... and Hedningarna, it could sound somewhat like this. After their splendid show I had to buy more beer and concentrate to the Swedish Twin Age's musical presentation, a n d o h m y g o d (Satan?) I reached a fucking mental orgasm (hmmm... I wonder where I've heard that one before?) during their amazing gig. It wasn't great, it was FUCKING UNBELIEVABLE!!! They played excellent pieces full of low-tuned riffs and symphonic parts and, of course, were extremely skilled musicians. The music was original as hell. I also enjoyed their sounds a lot, lots of thundering toms and ripping guitars. Of course I shouted my lungs out to them. Oh, the music? It was some kind of epic, progressive Death Metal with clean vocals and low-tuned guitars.
After their show my feelings were chaotic. I had never seen a band like that before. And I was soooo satisfied... until Uzva started to play. They performed some kind of raw instrumental progressive rock in the vein of early King Crimson and sounded really 70's-ish. Actually, I didn't like them at all. Well, time passed by, and soon it was 5.15's turn to conquer the stage. This legendary 7-piece has released three albums during their 10-year existence and it sure can be heard. They played really tight rock (!) with weird note combinations and polka parts, but I didn't like 'em.
Because of my once again -attacking hangover and extreme drowziness I missed the last two bands, but I suppose they were crap. Or what do you think about a prog band called Dark Sun? Or Moonfog Prophet? Fuck, I didn't know Gothic (or may I say Black Metal) imagery could be so popular. For some reason there were some guys over 20 years old wearing corpsepaint, but maybe they thought those bands perform Black Metal. Well, what the fuck.
It seems that this was the Rockbatprog festival, mega thanks to Colossus Foundation for making this fest possible and my friend Raita for driving me there. And a big "fuck off" goes to Ville who forced me to reduce the length of this review to half. (Watch it! Who do you think is writing this into the 'zine? -ed)

Henri

Assess the importance of racism in Fascist ideology.

In order to assess the importance of racism in Fascism, it is necessary to separate between Italian Fascism and the German variant, called National Socialism. One usually say that Italy was Fascist whereas Germany was National Socialist. Parts of the Left tend to use the terms interchangeably, though, as if they were all the same. It is not that easy.
This essay could very well end here with the fact that there is no importance of racism in Fascism. However, as National Socialism is a variant of Fascism, it may be necessary to continue after all. The expression that: "all pigs are animals, but not all animals are pigs" is a cliché, but most clichés have an element of truth.

Fascism contra National Socialism
Roger Griffin puts it this way in "The Nature of Fascism": "The basic drive of a Fascist regime is to create a strong state as the protector of a national community immune from the "anarchic" forces of dissent so that its distinctive culture can flower once more." Entirely resonable, but he goes on with: "The attempts to generate a sense of uniqueness and common destiny of this community means that Fascism is essentially racist, just as all forms of chauvinism, imperialism and colonialism are whether military, economic or cultural." The latter sentence is something very close to nonsense. He seems not to have understood that not all people need racism as a background for egoism. The thief who steals a bread does not necessarily mean that the shop-owner is inferior. Griffin more or less makes up for it later, but it is still a dangerous way of approaching politics when all policies aimed at bettering the conditions in one country at the expense of another is "racist". In that case, Norway has been exposed to racist attacks from Sweden and Denmark.
To the Fascists, the state was the primary, whereas the race, or "Volk", was the primary to the National Socialists. (Skirbekk) The race was obviously not any race, but the so-called Aryan. To use Aryan as a term is quite problematic, as it has turned out that even some Asians can be Aryans. In addition, the "race" term is problematic as well, but this essay is not about the race problem.
However, it is quite clear that it was the Nordic or Germanic race the National Socialists thought of as superior. The ideal outer characteristics of this race were that they were blond and blue-eyed. The National Socialists claimed that "Race" is the face of the soul, so it is evident how the Jews the differed from the "Aryan". To most people it is apparent that Italians in general could not qualify to this criterium. Therefore, it naturally put a damper on Italian racism.
It could of course have been possible that the Italians had seen themselves, as the superior race, just as the Jews have seen themselves as "God's chosen". This didn't happen to a large extent at least. In fact, during the first two decades of Italian Fascism, they welcomed Jews into their ranks. The precentage of Jews in the Fascist Party was also higher than the percentage of Jews in Italy as a whole, according to Payne. Also Britain's Sir Oswald Mosley didn't have anything particular against Jews, in the beginning at least, and hired the Jewish boxer Kid Lewis to train his men. Books on Fascism with chapters on racism seldom have any mention of Italian Fascism in these. This difference of Fascism and National Socialism, however, leads to the same "multi-Fascist" goal; a mass basis for the ideology. As Nationalism is an essential part of both, it would be folly of i.e. Mussolini to speak of the "Nordic race" as the superior. That would be anti-Nationalist in Italy. Instead, he took up parts of the Roman heritage, just as Hitler took up parts of the Teutonic heritage.

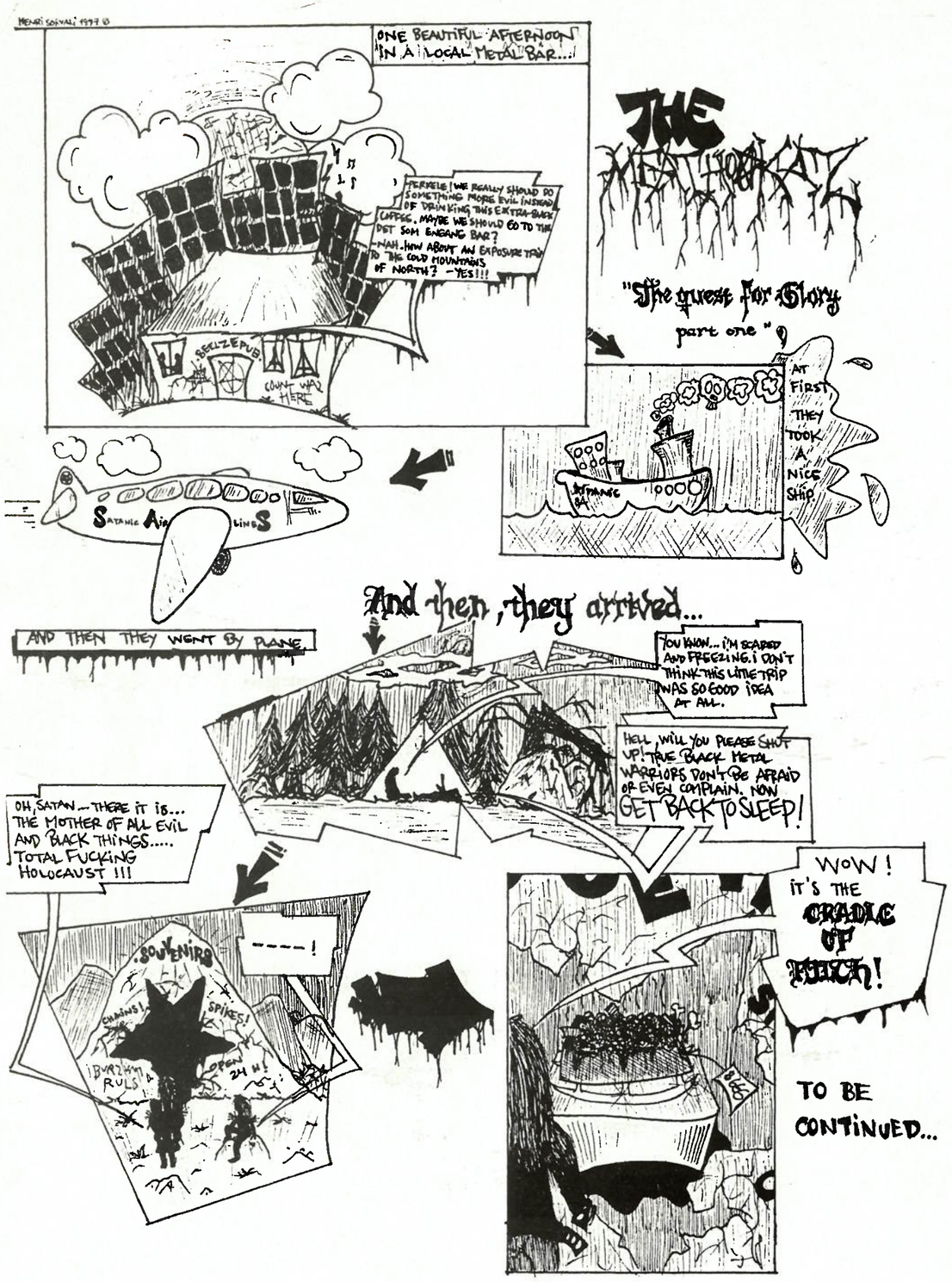
The Background
One may question the importance of racism in National Socialism. How important was racism when Hitler didn't bother to read much of the "recommended" racist literature, such as Gobineau and Chamberlain? When he had become party-leader, he didn't even read more than a little of the book of the party theoretician. (Nolte) It seems more as if racism was another myth, necessary to have a claim for power. In other words; racism was the means, while power and unification of the nation were the end. "Myth" has been the Nazis' answer to ideology, almost in a religious manner. To a Christian it is not important whether it is physically possible to walk on water. The most important thing to the Christian is that Jesus in fact walked on water. Therefore, many Christians are not interested in Christian science, simply because it takes away the magic of the myth. The same with National Socialists. They are not interested in any deep-ploughing debate around, what "race" is. If they had been, they might have come to another conclusion, or at least a better explanation to why certain people are inferior.
It would be wrong to assume that Hitler cynically *used* racism to come to power, though. A character as famously infantile as Hitler would not be able to be cynical. An enjoyable example of his infantile behaviour is that the first thing he did after being released from Landsberg prison was to buy a Mercedes for 26 000 mark - the car he had been dreaming of while serving his sentence. Until 1933 he insisted on passing every car on the road. (Nolte)
He obviously believed in his own theories, but if racism was of such extreme importance, then one should believe it was more sophisticated. The National Socialists' racism was a sort of vulgar-Darwinism. Both Darwin and Nietzsche have had the unfortunate destiny to be seen as pedagogues for the National Socialists. Whereas Darwin meant that Nature selects the best fit to live and reproduce, the National Socialists saw this as their task. Then again, one could say that as National Socialists were humans, they were also Nature. Still, the link to Darwin was not perticularly stronger than to anything else.
The connection to Nietzsche is even more absurd, but this is more or less due to his anti-Semitic sister's falsifying of his last books. Nietzsche had contempt for everything German, although it is true he had contempt for the Jewish religion and "slave-moral". The difference between Nietzsche and the National Socialists was that he saw Christianity as a continuation of the Jewish slave-moral, whereas most National Socialists didn't, presumably, because many of them were Christians. That is, Rosenberg saw the problem, but Hitler didn't. One could also ask if Jewish "slave-moral" is any worse than German "mass-moral" and "Führer-principle". Nevertheless, "Gott ist tot" and "Gott mit uns" do not rhyme very well, although it is the same language.
Hitler saw that the class struggle between the workers and employers ruined the unity of the nation. In addition, he saw that many of the names attached to the Communists - "wire-pullers" - were Jewish. It must have been relatively easy to understand then that it was the inferior Jews who were leading the superior Germans to strikes. However, he also blamed employers and factory-owners for the fact that German workers felt so worthless they had to strike.
In the first programme of the National Socialist party, it is evident how they would handle this problem: *"We demand that the state shall make it its first duty to promote the industry and livelihood of its citizens. If it is not possible to nourish the entire population of the State, foreign nationals must be excluded. ... It must be the first duty of every citizen to work with his mind or with his body. The activities of the individual may not clash with the interests of the whole, but must proceed within the frame of the community and be for the general good."* All citizens must be offered work, and they will work. If there is no work, then the State will expel some foreigners, most likely Jews, and then there will be work. As Eugen Weber writes in "Varieties of Fascism": *"Nazism pretended to guarantee social and economic justice for the in-group, at the expense of all outsiders, particularly Jews, who appeared as the incarnation of the disruptive alien elements these creeds shun."* The first thing that strikes one is that if the National Socialists had managed to keep the power some 20 years more, and they faced a financial crisis; how should they deal with it? Whom should they expel? After all, one must presuppose that within that time, most foreign blood would already be expelled or exterminated.

Conclusion
To sum it up, racism in National Socialism was a means to unite the German Volk against the "Marxist-Jewry". Jews proved good scapegoats for everything that was wrong, as they had been quite unpopular in Europe since the Middle ages, and before. This was basically because the Christian Europe that ironically enough took its inspiration from the Jews. The third book of the Pentateuch also teaches holocaust of homosexuals.
Hitler was brought up in such anti-Semitic surroundings, and could do nothing else but embrace the thought that someone had infiltrated the Vaterland. The National Socialists twisted most of the readings they ever came over, and it happened to the extent that Italian Fascism appears to be rather sophisticated in comparison. To the National Socialists racism was a means to an end, and to some an end in itself.

Booklist

Eugen Weber - Varieties of Fascism - Anvil
S.J. Woolf - European Fascism - Weidenfeld and Nicolson
Roger Griffin - The Nature of Fascism - Routledge
Ernst Nolte - Three Faces of Fascism - Holt Rinehart and Winston
Wilhelm Reich - The Mass Psychology of Fascism - Condor Book
Stanley G. Payne - A History of Fascism - UCL Press Limited
Adolf Hitler - Mein Kampf
Gunnar Skirbekk and Nils Lilje - Filosofihistorie 2 - Universitetsforlaget (Nor)

Essay written by Oðinn


HENRI SORVALI 1997 ©
ONE BEAUTIFUL AFTERNOON IN A LOCAL METAL BAR...!
FERKELE! WE REALLY SHOULD DO SOMETHING MORE EVIL INSTEAD OF DRINKING THIS EXTRA-BLACK DIET SOM ENGANG BAR?
CAPPER. MAYBE WE SHOULD GO TO THE
-NAH. HOW ABOUT AN EXPOSURE TRIP TO THE COLD MOUNTAINS OF NORTH? -YES!!!
SEELZEPUB
COUNT WAS HERE
"The quest For Glory part one"
AT FIRST, THEY TOOK A NICE SHIP.
SATANIC AIRLINES
AND THEN THEY WENT BY PLANE
And then, they arrived...
YOU KNOW... I'M SCARED AND FREEZING. I DON'T THINK THIS LITTLE TRIP WAS SO GOOD IDEA AT ALL.
HELL, WILL YOU PLEASE SHUT UP! TRUE BLACK METAL WARRIORS DON'T BE AFRAID OR EVEN COMPLAIN. NOW GET BACK TO SLEEP!
OH, SATAN... THERE IT IS... THE MOTHER OF ALL EVIL AND BLACK THINGS..... TOTAL FUCKING HOLOCAUST !!!
SOUVENIRS
CHAINS!
SPIKES!
BURZUM RULS
OPEN 24 H!
----!
WOW! IT'S THE CRADLE OF FILTH!
TO BE CONTINUED...

ALBUM REVIEWS

Best compilation!

10 Years Nuclear Blast ***(Various)***
Nuclear Blast

PAST
This CD containts some more unknown names to the mainstream, but the truth is that the label that nowadays releases Dimmu Borgir and Therion started with the kind of music you're about to hear if you put "Past" in your CD player. This CD hasn't got a wide variety but it's a good survey on the first years of Nuclear Blast. First there are seven tracks of Hardcore, of which the first one done by **Impulse Manslaughter** is definitely worth mentioning. The other tracks are from **Sacred Denial**, **No Fraud**, **Chronical Diarrhoea**, **Stark Raving Mad**, **Droogies** (this one actually plays some sort of punkpop) and **Rostok Vampires**. I bet most of you haven't heard of them, but a few of them are good indeed. After the seventh track the direction turns towards brutal Grindcore. representing bands like **Righteous Pigs**, **Defecation**, **Atrocity**, **Disharmonic Orchestra**, **Macabre** and **Pungent Stench**, and if your head is after them still on its place, it will be blown off as soon as you reach the track of **Kataklysm**. Some of the Blast's glorious Death Metal bands (**Winter**, **Revenant**, **Incubus**, **Afflicted**, **Brutality**, **Monstrosity**, **Resurrection** and **Dismember**) also appear between the tracks.

PRESENT
This is the period that most of you know from Nuclear Blast's history. Good bands, and what's the most important, variety. Well, mostly Death Metal and Gothic, but always be prepared for surprises...
The Death Metal side is represented by the older bands like **Sinister**, **Benediction**, **Mortification** and **Hypocrisy**, of which the last mentioned appears with a track from the new album, as well as two new names: groovy **Crack Up** that reminds of Gorefest's "False" and oh so unoriginal **Night In Gales** whose guys supposedly think that Gothenburg is located in Germany because it sounds like it. On the Gothic side there can be heard **Pyogenesis**, **Darkseed** and then a really good one: **Evereve**. The disc also gives a taste of little older **Therion**, the two very first Black Metal bands of Nuclear Blast (**Dissection** and **The Abyss**), a Testament-clone **Slapdash** and a few good examples of Blast's opening for new genres: **Meshuggah** (progressive attitude metal) **Pain** (Peter Tägtgren's excellent solo project) and finally **Girls Under Glass** (Blast's first electric band!). All in all, a good collection.

FUTURE
On this CD there are presented the bands that make up Nuclear Blast's future. The label has adopted many new genres, and so the variety of this CD is unbelievable. And the quality of these new bands is generally great. A bright future indeed...
Nuclear Blast has noticed Black Metal, and so there are five BM-bands featured on "Future": a praised new German name **Agathodaimon** that doesn't sound so special, **Satyricon**, a bit muddy but interesting **Dismal Euphony**, **Dimmu Borgir** and excellent rebuilt **Covenant**. The second mentionable new genre for NB is Power Metal, of which the two newborn classics **Hammerfall** and **Primal Fear** take care of. Death Metal hasn't been forgotten, but it has evolved: **In Flames** has become a boring, unoriginal one, but the label has signed **Withered Beauty** (Swedish Death Metal in a much more original manner) and **Disbelief** (sick and quite doomy). Close to Death Metal climb the attitude bands **Face Down** and **Lost Souls**, of which the first one is real intense and aggressive without any relaxing parts but the latter just a poor copy of Meshuggah. And also Gothic is still in its place with the chart hitting **Crematory** and always so great **Left Hand Solution**. Finland's own Metallica **Am I Blood** has also got a deal from Nuclear Blast, and still there's one special genre left; Nuclear Blast has been giving a positive response to a little lighter Heavy Metal. The emptier one of the two bands left is **Hollow**, and the brilliant one is **Narnia**. That particular one sounds like it has been crossed with poprock, and even it's not true headbangers' kind of music, it's melodic and progressive in a way and pleases a true headbanger like me. But as it was said, I really like the most of this CD's offerings.

So here are the album reviews trying to cover the material record labels are now releasing by the albums we have received or bought. We do not spend our money to buy albums we don't want to listen, so if you happen to own a record label, feel free to send us your material if you want it to be reviewed.
As warned on the demo pages, these reviews are done by four different people*, so do not stick too hard to anyone's opinions. We all know that good music is good, but there is a slight difference between us in the question which music is that good music. All we have our personal specialities, and that is the reason why we have included a soundcheck. From there you can see which album was most liked by all of us and so on.
And if you see your band's album reviewed here and you don't like the content, we suggest that you'd not take it as a personal insult. We are just extremely honest and express our views on the music we hear. Thank you.

In the case that the text doesn't tell enough, each album has hit a score from one to five. Don't trust the ratings too much, they are just for supporting the reviews' contents. Always read the text first.
But here it is printed what those mystical ratings actually represent:

●●●●● Excellent!
Nothing bad to say. Albums with full points are so blatantly and discordantly brilliant!
●●●● Good
Could be somewhat original or not, nevertheless pleases the ear like dyspeptic attlefishes in caecum.
●●● Mediocre
Usually there's nothing special in average albums, but give 'em a try if you're no special either.
●● Bad
It doesn't mean evil, so don't waste your money.
● Shit!
Only one point is a warning sign of seriously harmful sonic waste.

* There are also two reviews done by Bill Vogel III of Stranger Aeons Magazine included. They do not appear in the soundcheck because we have heard only little of them, and for the same reason we don't say a word about those reviews nor the albums they concern.

Summary: As a compilation this was great. A wide variety and a high quality. Definitely worth paying the price of one CD.
●●●●1/2 *Ville*

Aavikko ***(Finland)*** **"Derek!"**
Bad Vugum

Hey, who stole the guitars from Xysma!? The music of Finnish Aavikko is some amusing kind of jazz but without any guitars, only drums and two synths are present. And because there are no vocals either, the music gives a light impression of a department store's lounge tape gone totally mad. Even though the music style changes almost in every song, there aren't any totally unlistenable tracks. Majority of the melodies are really cool and the arrangements are tasty ones. Someone could say that this kind of album is a bit out of place in this kind of magazine, but I disagree: "Derek!" is absolutely one of the most pervert albums released in 1997.
●●●● *Kalle*

Acrimony ***(UK)*** **"Tumuli Shroomaroom"**
Peaceville

Nice groove in the vein of Kyuss, also reminding me of Cathedral and Monster Magnet, but not in anyway "in your face". Acrimony can be described as free and easy Acid Rock, obviously made high, so it sounds even better if you are high too when listening to it (as I was during the final view). "Tumuli Shroomaroom" owns great structures, but maybe the longer songs are too long repeating the same riffs. Still it doesn't matter really, Acrimony has got the touch. Smoke it!
●●●1/2 *Ville*

Algaion ***(Sweden)*** **"General Enmity"**
Wounded Love Records

Algaion is remembered of the dark Black Metal album "Oimai Algeiou", which was evil in many ways... But this new album is no longer Black Metal, instead of it it's melodic Death Metal with more aggression to it. This is really refreshing; a Black Metal band changing its style to (at least here) not so trendy Death. The music is really grinding it's way forward, though it slows a bit from time to time. The singing is original, and not so bad after a while of listening. This is going well together, like pieces of a puzzle. In the production there has been thought about what this music demands on the sound side. Very clear, not so dimensional as it could be, still an experience of majesty that eats your heart. Respect for the guys for making a change to this direction, but there could have been more originality in the final outcome.
●●●● *Sami*

The most pathetic
wannabes

Ancient Ceremony ***(Germany)***
"Under Moonlight We Kiss"
Cacophonous Records

Is this somekind of substitute for Cradle of Filth, or? Seems that Cacophonous will take any shit under their wings; Ancient Ceremony do not know how to play their instruments. Only good songs are those made with a sequencer. The album is produced even worse than they play, it doesn't have any bass frequencies except the bassdrum, which you hear inevitably, though you might not notice other instruments. The female singer doesn't sing enough strongly, but the hoarse roaring of the male vocalist is something far worse. This band tries to be really Gothic and Death Metal, but I think you know what's wrong when I say that EVEN GARBAGE IS MORE AGGRESSIVE THAN THIS.

●●- *Sami*

Angel Corpse ***(USA)***
"Hammer Of Gods"
Osmose Productions

This band is really original, why didn't they name it Morbid Angel Corpse (and the album could have been something like "Blessed are the Altars of Madness") so it would have been a good joke but now... This isn't but doing the same (kind of) songs that MA has been doing since the times have started. But this sounds far worse and has solos at least one in every minute, numbing, dull, unoriginal, numbing.

●+ *Sami*

Arcana ***(Sweden)***
"Cantar De Procella"
Cold Meat Industry

If Acrana's first album "Dark Age of Reason" was considered as a Mercedes-Benz, this album would be just a cheap family Volvo bought second hand from the local Honest Sam. In other words, I'm disappointed. The orchestral compositions have had to make way for industrial-type "wire pad" sounds and this just isn't so pompous than the first album was. Sob. I miss the old Arcana. But don't misunderstand my words. This album ain't bad, it just isn't as good as the first and godly (?) was.

●●●●- *Henri*

Album of the issue!

Arcturus ***(Norway)***
"La Masquerade Infernale"
Misanthropy Records

Wow, this is avantgarde with a big capital! I expected some entertaining Dark Metal from this disc, but what I got was a totally outstanding dose of dark art. Especially the amount of great ideas is something I have heard only on a very few albums. "La Masquerade Infernale" is also a very complex album and therefore there might be many who dislike it especially because almost all of the BM-influences have gone. Arcturus has also made some effort for their masquerade-image. The lyrics are very poetical and the band is wearing masks on the covers. Well, the cover lay-out is still something I'm not so fond of, though maybe it has its own sides too.

●●●●● *Kalle*

Babylon Whores ***(Finland)***
"Cold Heaven"
Heroine

The music of Babylon Whores is based on heavy riffing with some catchy melodies and on powerful clean vocals. The only exception on this album is the last track, which is closer to Dark Wave. The songs are well structured, there aren't bad changes between the riffs and the music moves on strongly. Maybe the riffs are a bit too alike, but overall this is a very groovy and energetic album. Also the lyrics are great, very profound. Really not your everyday "winter, frost and forest" -kind of stuff. Babylon Whores' "Cold Heaven" is an excellent beginning for Misanthropy's sublabel Heroine. Death Rock!

●●●●+ *Kalle*

Babylon Whores ***(Finland)***
"Deggael" mcd
Heroine

We figured out with Ike Vil that Babylon Whores' music is getting closer to HIM... with the exception of vocals, of course. "Deggael" represents better the more "sensitive" side of the Whores, with also representing some new sides of the coin. But truthfully speaking I would want to hear more songs like "Somniferum" (on "Cold Heaven" e.g. "Deviltry" and "Metatron"). Don't forget the old vein! Babylon Whores' style seems to be diversing, and also becoming more "mainstream". The reconstruction of "Omega Therion" made it a real hit, so if there's ever a new video clip coming, I expect it from that song. Ok, if you're not familiar with "Cold Heaven" yet, "Deggael" may not exactly reveal the attempts of Babylon Whores. This band is not going to wrong direction (hope so), but incoherency must drop the points.

●●●1/2 *Ville*

Bewitched ***(Sweden)***
"Encyclopedia Of Evil" mcd
Osmose Productions

A mini-cd full of cover songs doesn't sound too enticing to me. Bewitched is a good band and their "Diabolical Desecration" was a great album, so why the hell should they do a cover MCD? However, the covers are made from Venom's "Warhead", Bathory's "Sacrifice", Mercyful Fate's "Evil", Celtic Frost's "Circle Of The Tyrants" and Black Widow's "Come To The Sabbath". MCD includes also an older version of Bewitched's own song "Hell Cult". The songs are of course great, but it would have been good if Bewitched had sped them up a bit or changed songs in other ways because it's quite boring to hear a band play familiar songs when they can't reach the level of the originals.

●●1/2 *Kalle*

Borknagar ***(Norway)***
"The Olden Domain"
Century Media

On their second album titled "The Olden Domain" Norway's positive surprise Borknagar offers us some enjoyable Viking/Pagan Metal influenced with their national folklore. It's not at all hard to swallow, it's beautiful and makes the listener really feel the era of the Pagan Northlands. Almost all melodies are good and the clever tempo changes fit perfectly among the interesting chord progressions, but still there's missing something. Be the actual music monotonous or not, but at least the clean vocals should use a little improvement.

●●●●- *Ville*

Brutal Truth ***(USA)***
"Sounds Of The Animal Kingdom"
Relapse Records

Greetings. What can I say about the brilliant new Cd by the ever greatening Grindcore band Brutal Truth? Well, their style encompasses more and more styles all the time, but without leaving their Grindcore roots. This is absolutely one of the BEST Cds of 1997. There is not one doubt in my mind about that. The new Cd is titled "Sounds Of The Animal Kingdom", and features 22 tracks of the best work done to date by Brutal Truth. This is sheer aggression that is mixed with elements of clean Metal guitar, Black Metal, Doom Metal, Powercore, and many other styles. To cover ALL 22 tracks would make for way too long a review. So, I will hit the high points (there are NO suck tracks on this Cd). "Fucktoy" is my favorite. It has dirge style guitars, and ripping speed with vocals that would pound through pure tungsten. Many of the songs are short, so don't be shocked. "Jemenez Cricket" is great also. The vocals vary slightly. The guitar has a slight Acid Rock feel, but MUCH more brutal. Greatness often comes in small packages, BUT this is one of the longer tracks. It's experimental and progressive without getting monotonous. "Callous" is a ripper. And short!!! Cool though. "Fisting" is awesome. Lot's of samples, and pure Grindcore destruction. Crushing! There's "Die Laughing." The rhythm punches like a jackhammer. It's a killer song. Track 12 is "Dead Smart." I like this one a lot also. The guitars have a dirge feel here too. (I like that!) This song destroys. There is also a Punk Rock feel here as well... and not that PC Punk crap that they play everywhere now. Awesome. The last song I will mention is Brutal Truth's cover of Sun Ra's "It's After The End Of The World." There's an extra strong Industrial feel to this song. There are several vocal styles here. BUT it mostly consists of samples, drumming, and these vocals at the intro. "It's After..." kicks into brutality after the intro, and it is really killer. This is a GREAT Cd and it is a MUST HAVE for anyone into aggression, brutality, and progressive Metal music. Get it! Stay true to your aggression. Later.

Related bands: Napalm Death, Dirge, Terrorizer, Soulstorm, Fear Factory, Godflesh, Carnage, Entombed, Cadaver, Unseen Terror, A.C., Pitch Shifter, etc.

●●●●● *Bill Vogel III*
(provided courtesy of Stranger Aeons magazine)

The most unsuccessful style change

Would you dare to try this man's shampoo?

Burzum ***(Norway)*** **"Daudi Baldrs"**
Misanthropy Records

"This is not Burzum anymore!!!" was my first thought when I was listening to this album the very first time. But after a while I noticed that there's still something left from Coun't previous releases like "Hvis Lyset Tar Oss" or "Filosofem", though there's nothing metallish left because Kristian wasn't allowed to take a guitar in his cell. More likely this reminds me of Mortiis-kind of low-tech Dark Wave. The biggest problem on this recording is that when Vikernes manages to create a great and floaty feeling in his music, there comes something very ridiculous like the song "I Heimr Heljar" (especially the part when the melody is played only with the drums), which totally destroys our concentration and just makes us laugh. The second disadvantage is the lack of melodies, there's usually only one melody in a song. Maybe it was meant to create a hypnotic ambience, but actually it just makes this album incredibly dull. Also the arrangements are horrible. Almost all the samples suck, especially the horn, which sounds just like a duck. I must say that this was a great disappointment for me because I expected something much more intense like Burzum's earlier works, though there are still some enlightening parts on "Daudi Baldrs".

●1/2 *Kalle*

Strongest debut!
prize divided with ***Golden Dawn***

Children Of Bodom ***(Finland)***
"Something Wild"
Spinefarm Records

This is for all of you who think that the Finnish metal scene has got lazy. Children Of Bodom strike with a massive dose of technical Black/Heavy Metal and make the most of today's Black Metal bands sound totally boring. The basis of this music is mainly the guitars and synths, the parts of which are very well composed and played. Everything is arranged perfectly, especially those guitars and synths fit together awfully well and make each other sound more than just complete. Musically there are same kind of elements than on their demos (which were done under a different name I don't consider suitable to mention in this situation), but this is a great leap forwards from those times. The playing has got incredibly tight, and the feeling has got far more powerful. Sounds a bit like a Black Metal version of Stratovarius. The Children have got a fantastic touch, all as well on Death, Black and Heavy Metal side. If I have to search for some disadvantages on their debut, I would point the "clean" vocals out. Nothing more. It would have been *perfect* if the all the songs were like the four shortest ones, "Deadnight Warrior", "Red Light In My Eyes, Pt 2", Lake Bodom" and "Touch Like Angel Of Death". Remember this name in the future.

●●●●1/2 *Ville*

Corporal Punishment ***(Finland)***
"Stonefield Of A Lifetime"
Black Mark Production

I listened to this for six times and still this didn't tell me much. The music is very typical straight-edged metal, sometimes heavy, and usually really boring. There are good songs with catchy riffs, but often the good ideas are repeated too many times. Quite depressive feeling, almost doomy sometimes (the opening riff reminds me of Saturnus), though there are aggressive parts too which however are ruined by the vocalist. The last song is some kind of industrial, I knew this band would do it someday. Too unsurprising and boring for my taste, but easy listening for the mainstream.

●● *Ville*

Crematory ***(Germany)*** **"Awake"**
Nuclear Blast

Crematory plays very German sounding Gothic Metal that somehow reminds me of Theatre Of Tragedy. After the first listens this disc didn't offer me anything but after I spent more time with "Awake" I got more familiar with the songs and I started to enjoy this album more, though I still don't consider this as an actual masterpiece. There are some catchy melodies and good riffs, but as a matter of fact this album really doesn't offer anything special. So this isn't my cup of tea, but if you are a lover of Teutonic Goth, this is a must for you.

●●● *Kalle*

Dark Tranquillity ***(Sweden)***
"Enter Suicidal Angels" mcd
Osmose Productions

This serves pretty good as a taster of Dark Tranquillity's newest album "The Mind's I". Melodic Swedish Death Metal as its best, as always, but this time the songs have all a marked difference to each other which makes this mini album point out from the band's production. "Enter Suicidal Angels" is very intense and not at all too short. Just too bad that the best song "Zodijackyl Light" appears also on the album. Still all the other songs are great, so no problem. Buy this if the length (15 min.) doesn't bother you (me it doesn't really ...amazing). Ok, a word of warning. The last track "Archetype" might be a shock to Dark Tranquillity -fans as it's techno. But do not get a heart attack when only reading this. That song is really original and somewhat different from usual techno songs, it's quite interesting, and what's most important, it's *good*. It's not the best techno ever heard, but from a Death Metal band it surely is. And it doesn't make this mcd a bit worse.

●●●●+ *Ville*

Dark Tranquillity ***(Sweden)***
"The Mind's I"
Osmose Productions

Dark Tranquillity's third full-length "The Mind's I" goes along the same lines with "The Gallery", perhaps trusting the old formula too much. The new songs are melodically developed and basically different, this is more thrashy than before and the *feeling* has increased, but after too many listens I can say that this isn't that inspiring. Dark Tranquillity has succeeded to make a hell of an album again, but "The Gallery" was such a milestone that it's really hard to pass it within this time. Well, maybe this just sounds too typical because everyone makes this kind of Swedish death nowadays, but remember that Dark Tranquillity is original and one of the best bands in their series. And they have one thing of their very own: a certain type of melancholy in the music. "The Mind's I" is not an exception... This is the magic that a name would stain.

●●●● *Ville*

Do you really care
are the reviews
OBJECTIVE
or NOT ?

Deicide ***(USA)***
"Serpents Of The Light"
Roadrunner Records

After their disappointing "Once Upon the Cross" Deicide is back on their feet bringing something new to their music. Even though Deicide takes a step further on a road they took on "Once Upon the Cross" (more melodic, less technical), "Serpents of the Light" is a return to the roots, being an extremely entertaining dose of well played aggressive Death Metal. Vocal-vice Benton uses his capacity with a greater variation than ever, also the doubled vocals are being used with a good taste. The lyrics have gained some maturity too, still fitting perfectly for Deicide.

●●●●+ *Kalle*

TREND-AWARD

Dimmu Borgir ***(Norway)***
"Enthrone Darkness Triumphant"
Nuclear Blast

So this was the blast that got the trendy BM-people to their knees! Dimmu Borgir's 3rd album "Enthrone Darkness Triumphant" offers us some polished modern Black Metal with a touch of good old Heavy Metal and some symphonic varieties. This album has both aggressive and beautiful side, often connected with each other, and Peter Tägtgren has made sure that every single detail will be heard. There are no lousy songs, no weak parts, and all in all this doesn't even get boring within the numerous first listens, but all the enjoyment is gone when you finally get behind the fancy lay-out and massive promotion. This is not as original as Dimmu's 2nd, "Stormblåst", and even though it is musically far more developed, I would have wanted something more. For the mainstream all attempts to find anything more perfect are unnecessary, but I know already many titles that are better for me.

●●●●+ *Ville*

Dream Theater ***(USA)***
"Falling Into Infinity"
Eastwest Records

What has happened to Dream Theater? Have these guys fallen in love? When almost every second song is a slow one, it makes me wonder why the hell am I reviewing this album. This is not even as progressive as Dream Theater used to be, just TOO FUCKING MELLOW!

●● *Ville*

Driller Killer ***(USA)***
"Fuck The World"
Kron-H

Brutal and aggressive Hardcore accompanied with growling vocals, good riffs and nice artwork. This is one of the fucking best Hardcore albums I've heard. Buy this! Buy!! What are you waiting for?

●●●● *Henri*

Lifeboat of a genre?

Ebony Tears ***(Sweden)***
"Tortura Insomniae"
Black Sun Records

During the last years I have formed a conception that Swedish Death Metal has lost its intelligence, at least when listening to these more unknown names. But Ebony Tears is something different. (Ok, it really doesn't change my point of view on the scene in general, but now I know who has picked up the lost cutting edge.) All is based on the typical Swedish sound, but it is fashioned in a quite progressive form, and on the top of it there are various elements from folk music. The professional use of violins and female vocals completes everything on that side. Also the songs are very well composed and original, the arrangements are multidimensional and the total pleasantly variable. You possibly can't blame Ebony Tears for any kind of plagiation because it's even hard to categorize this. This is Swedish Death Metal, but just basically. On the whole it combines many styles of metal music and more. Beautiful, intelligent, and something far ahead that even acts like In Flames have ever done.

●●●●1/2 *Ville*

Edge of Sanity *(Sweden)* **"Infernal"**
Black Mark Production

The first thing that points out on this album is the sound production that is really nice and heavy. Especially the guitar fuzz is something I really like. Other thing that sticks out are the choruses which are really easy to notice. Usually they are very catchy and melodic, almost "pop" sometimes, but I can't see anything wrong with that. I would consider this as a very good album though sometimes it tends to get a bit boring, propably because of the lack of good riffs. And I think I should inform you, our precious reader, that I am the only editor of this mag who actually likes this record...

●●●● *Kalle*

Best non-metal album!

Elend *(France/Austria)*
"Weeping Nights"
Holy Records

Those other editors of this magnificent 'zine always complain about that I give too high ratings to the stuff I get to review. Well, it's not my fault if I always get so good albums. And once again, this is one of them. I just don't know how to express my respect for this "band". The music is, as we know, classical but satanic, so we can't exactly label this as metal. But it is even better than it was on "Les Ténèbres Du Dehors", although it's not as hostile and anguishing all the time anymore. More female vocals are added (And Hell, keep adding them! Those ladies really know how to sing perfectly!) and there are more those beautiful and more "calmed down" -parts. The composing is also great. The man behind his synth knows how to make great melodies, but..... AAAAAHH!!!! The arrangement is *so good*, so fucking excellent that it can even be compared to some "a bit" bigger great composers/arrangers as Dvorák or Vivaldi. The strings are doubled every now and then and all instruments support each other perfectly, leaving no parts sounding too empty. I'd like to give this album 6 points out of 5, but for some reason it will get only five.

●●●●● *Henri*

Best long-awaited album!

Emperor *(Norway)*
"Anthems To The Welkin At Dusk"
Candlelight

Artistic Black Metal at it's cutting edge. It rushes over you like a melodic storm of riffs that are reflecting the darkness and hatred of the inside. Then after a storm there are peaceful moments of walking in the snow, but then the wind begins to blow cold snowflakes against your face again in a symphonic majesty of musical genius. Well, it's as trendy as can be, but it doesn't bother me, the artists do what they like to do and if they do good music, should they do shit instead? And by the way, it's chaotic and sounds a bit fuzzy.

●●●●●- *Sami*

Endura *(UK)* **"Great God Pan"**
Elfenblut

This time Misanthropy Records was close to release a bad album. After "Black Eden" Endura signed to Elfenblut (which is, as you know, Misanthropy's sublabel) and really disappointed me. "Great God Pan" has many gloomy haunting parts, just like those on "Black Eden", just better. But there is no such thing as unity. The songs change unreasonably and the whole doesn't create a surrounding atmosphere. Oh, and the melodies, ugh... have they ever heard about scales? It isn't pleasant to hear a song which has two melodies at the same time because on this album they don't ever fit together. Anyway, if you look for diversity, here it is, but if you want to meditate, don't listen to this while doing it.

●●+ *Ville*

Enslaved *(Norway)* **"Eld"**
Osmose Productions

WOODS OF BELIAL

New demo "DEIMOS XIII" coming out in 13th of May. 5 songs of pure darkness and Black Doom available from Meat Hook Productions.

DEIMOS XIII

Former demos "Thy Unholy Pentagram" and "Baxaxaxa... 666 Yndstr Draconis" still available. Prepare for the

REAL SOUNDTRACK OF DARKNESS

This album is a bit worse than "Frost". The songs are better, but they're all alike with each other. First you might think these are some bonfire songs with distortion, but there are Black Metal parts in the songs also. Good new ideas in the songs themselves. The vocalist/bassist Grutle Kjellson knows how to sing and has also a great-sounding throat. The change of the drummer went to the better direction. Ivar Bjørnson plays the guitar quite well, but doesn't seem to know all the possibilities of a synthesizer on this album (pushing one button now and then isn't very new). "Frost" had at least an imaginitive intro. Produced well concerning individual instruments, but the overall gets sometimes bit fuzzy. And by the way, the bass isn't audible unless you turn the 'bass' knob up. Anyhow this is still worth listening and more...

●●●●- *Sami*

Fall Of The Leafe *(Finland)*
"Evanescent, Everfading"
Defiled Records

Here is a perfect example of a band that should have done one or two demos more before the full-length. There are good ideas but the songs don't have the power to stay interesting to the end. The music is heavily folk and Gothenburg inspired Amorphis-metal. The production is good, though sometimes it sounds like the other guitar was out of tune. The melodies are nice, but the same ideas are used too often. A band that wasn't yet mature enough for the studio.

●●+ *Kalle*

Fifth Reason *(Sweden)* **"Psychotic"**
Heathendoom Music

It's amazing when you can tell the band is Swedish from the first notes. The music of Fifth Reason is some kind of doomy metal with a light progressive touch, but the tradition of Swedish pop music shines through disgustingly well. There's basically nothing wrong with "Psychotic": the production is good, musicians can play their instruments well, there are some nice melodies... It's just far too polished, there just isn't that cutting edge which is essential for metal. I don't like this, but if you liked the new Dream Theater, give it a try.

●●+ *Kalle*

Gamma Ray *(Germany)* **"Somewhere Out In Space"**
Noise Records

Gamma Ray plays traditional melodic Heavy Metal, very German in other words, but it's more variable than usual heavy acts. Together with Kai Hansen's stupefying guitar leads the melodies on this album create a really majestic atmosphere. There's FEELING. But it's not just Kai Hansen, all the musicians in Gamma Ray are highly talented. Well, sometimes I get an overdose of their show-offs, but no problem, especially the keyboards are a pleasure for the ear. Anyway, how usual it is, the first track is the best, and the good ideas get repeated too many times towards the end. The feeling doesn't get lost but the slower songs may turn out more boring. Still this is a very good heavy album with feeling in the German way.

●●●●+ *Ville*

The Gathering *(Netherlands)*
"Nighttime Birds"
Century Media

Like their label mates Moonspell, also The Gathering is moving to a softer direction. There aren't much metal influences left in The Gathering's music anymore. The only thing remaining from the past are the sounds which are still heavy, at least in some parts. There are some hit songs on this album e.g. "Nighttime Birds", "On Most Surfaces" and "The May Song" to name a few. They are really excellent songs and might be acceptable even for commercial radio playing. But I think this would be even better album if there was more aggression (though, surely not in any kind of "in your face" -style) in it but this is a really good album to listen to, especially if you want to relax in tranquil surroundings.

●●●● *Kalle*

Best attitude!

Gehennah *(Sweden)*
"King Of The Sidewalk"
Osmose Productions

Swedish Gehennah may not be the most skillful band around, but they surely have the right spirit. This is real metal with true Rock 'n' Roll attitude. Even the lyrics are greatly amusing, total Venom in drunk -style. There are some parts on "King of the Sidewalk" which are fucking brilliant, real highlights, but as a matter of fact, the biggest part of the material is pretty much the same. And therefore this album loses much of its magic when listened too often.

●●●●- *Kalle*

Goden *(Netherlands)*
"Episode Of The Apostle..." mcd
Agony Records

This may be the most uninteresting fusion I've heard for a while; Hypocrisy meets Slayer. Kinda melodic Speed-Death with good-sounding growls, too bad that the lyrics are so bad Then the good but-not-the-best outro makes this a little better. But the music is so mediocre on the whole. The musicians are good, except when the vocalist tries to sing. And you get really bored when listening to this after six times of listening, I KNOW! I think that the next Goden album might be better, because they've got the sounds right, but they just need some adjustment in the songmaking. And overall it makes...

●●●- *Sami*

Some of the reviews may be "a bit" outdated, but you know the reasons, don't you?
Don't make us tell you.

Strongest debut!

prize divided with ***Children Of Bodom***

Golden Dawn *(Austria)*
"The Art Of Dreaming"
Dark Matter Records

Golden Dawn plays very entertaining and symphonic Black Metal with a few fast parts. Some of the fast parts are quite boring, though there are some really good riffs, but most of the keyboard parts are just excellent as well as most of the weirder parts in the music. There are some really weird changes from slow acoustic or synth parts to furious Black Metal, but usually they fit nicely together. Besides the normal BM vocals, there are also some choir vocals which suit the music very well, but the BM vocals are, in my opinion, a bit too tame for this record. Sometimes those fit really fine in the music, but sometimes I get really tired of them. Somehow I can't get a clear picture of this record, but I don't think that it (dark) matters so much as long as the music itself is good. I would say that this might be the best release from ABMS for this long.

●●●●+ *Kalle*

Best mini-CD!

Guilt *(USA)* **"Further" mcd**
Victory Records

I'm feeling guilty, yeah. I slept twelve hours and skipped from school... And I think that a mcd of Guilt is a perfect thing to review in this kind of state of mind.
Well, Guilt isn't Black Metal. It's not even Death Metal. But what you hear on this mcd is 22 minutes of tight-played, well-produced and great, aggressive Hardcore. Still, this ain't your typical HC album. There are *not* fast parts included, but a lot of half-speed parts and weird measures. The music reminds me a bit of Tool, but it's more depressing and a bit more variated. Also some Earth Crisis -influences can be found here. Actually, this is more like old school Hardcore spiced with a lot of originality. There are some problems with the mixing, though. Some vocal parts are too low, so one cannot hear them all the time they should be heard, and the intro was quite boring (almost 6 minutes of tritone intervals played with bass, toms and guitars), but these are just minor things. Overall I think this mcd is worth of buying if you like technical and aggressive old school Hardcore and skilled drumwork. Oh, I almost forgot: this mcd contains six songs named as "Untitled", "Untitled", "Untitled", "Untitled", "Untitled" and "Untitled". Which one do you prefer? I liked the one called "Untitled" the most. Thank you ladies and gentlemen, Elvis has just left the review.

●●●● *Henri*

LEATHER-AWARD

Hammerfall *(Sweden)*
"Glory To The Brave"
Nuclear Blast

Iron Maiden is not at its best anymore, but luckily we've got Hammerfall. These guys are the hope of our generation to keep the True Metal alive. Their debut album "Glory To The Brave" is feelingful Heavy Metal all the way through, nine tracks of pure energy and power. Every single song is great and none of them has weak parts. Especially "The Dragon Lies Bleeding" is a classic! Everything is almost perfect with Hammerfall, including the clear production. Glory to the brave! True Metal never dies!

●●●●1/2 *Ville*

Hecate Enthroned *(UK)*
"The Slaughter Of Innocence: A Requiem For The Mighty"
Metal Blade Records

Greetings. In the world as of late the largest growing subgenre of Metal has been Black Metal. There has been a massive number of bands playing this style recently. Some of the new bands include Dark Funeral, The Abyss, and Hecate Enthroned. Hecate Enthroned features a former member of the legendary Cradle Of Filth, who's style they draw heavily from. Hecate Enthroned was formed from the ashes of the Death Metal band Daedominon. They released a demo, and then the miniCD "Upon Promethean Shores." This is their first full-length album, entitled "The Slaughter Of Innocence: A Requiem For The Mighty". The style runs heavily in the vein of Cradle Of Filth, but with some elements of Emperor and Bathory as well. The first song is "Goetia." It starts the Cd with a nice symphonic vibe that is extremely dark and atmospheric. The feel is similar to "The Wanderer" by Emperor. Excellent track. "Beneath A December Twilight" is a song with a breakneck rhythm laid over a slower Gothic symphony/keyboards sound. The songs range from an almost totally un-understandable screech to a deep growl. The piano and bass play-off of each other, and the entire effect is pretty awesome. Song three is called "The Spell Of The Winter Forest." It starts with an acoustic portion, and then piano kicks-in with vocals. The electric amplifies the intensity a great deal. The song states, "And My Enemies Shall Suffer." It's a killer song... sort of reminds me of Dissection. This is one of my favorites from this disc. Next is "Aflame In The Halls Of Blasphemy." (Why is it that Black Metal bands have song names that are a mile long?) This one is furious. It's fast, thrashed-out, Black Metal. The vocals, in places, are almost clean. It's a good song. Track five is called "A Monument For Eternal Martyrdom." There's some acoustic guitar here, and a symphonic interlude that both layer over each other as the song unfolds. "The Slaughter Of Innocence - A Requiem For The Mighty" is next. It starts softly, with piano, then hits a blistering rage. The transitions are abrupt, but work well, as the tempos shift from soft to frenzied, and finally to slow and heavy. This is a GREAT track! The seventh song (or sign? <g>) is "At The Haunted Gallow Of Dawn." It's a dark number, and that's why I like it so much! The classical influence is strong here. There's drums, cymbals, bells, pianos, all kinds of string instruments. It's entirely an instrumental track. Simply put, it is amazing. Beethoven would be rolling in his grave... just the way he should be. Next is "Christfire." This one has a strong, Old Style Black Metal feel. The vocals are very Deathy, and it is FAST in place. The Classical touches remain, but they are not as prevalent on this track. It has a good sound. Then comes "Within The Ruins Of Eden." This one starts with some samples. Then comes drums and chanting. The guitar slams the song right into place, and then the mayhem begins. It's another cool track. Song number ten is called "The Danse Macabre." It starts with the sounds of a storm, which perfectly prophecizes the rest of the song. It's a frenetic display of Gothic/Black Metal fury. I love this song. Feel it! The final cut is "The Beckoning (An Eternity Of Darkness)." There are the echoes of chaos. In summary, this Cd is brilliant. It is a definitive work that is a must for all Black Metal fanatics. "Slaughter..." is an awesome display of utter darkness.
Related bands: Emperor, Immortal, Cradle Of Filth, Bathory, Dimmu Borgir, Master's Hammer, etc.

●●●●1/2 *Bill Vogel III*

(provided courtesy of Stranger Aeons magazine)

HIM *(Finland)*
"Greatest Lovesongs Vol. 666"
BMG

Love is in the air, can't you feel it? And it takes us beyond metal. The way HIM combines the darkest metal and sweetest pop is brilliant... I know many of you now got frightened because of the term pop I used, but it's your problem. The music is basically metal, only the vocals are sung in a much clearer way. The guitarwork is really heavy and most of the synth arrangements are utterly dark, just like they are in Black Metal. But HIM is something different, and their vocalist Ville Valo makes it something much more than just metal. Listen to HIM.

●●●● *Ville*

Infernö *(Norway)* **"Utter Hell"**
Osmose Productions

Pure gruesome Thrash Metal is the name of the game here. The way Infernö combines old Destruction-kind of Thrash with modern elements is awesome. The music has an incredible drive in it, and having a strong grid over the listener it never loses its intensity. The production is more than just ok and the feeling is captured remarkably well in the music. Also the vocals are so brilliantly twisted and rotten to the core that they leave no one cold, you just got to love (or hate) them. It's very hard to find any disadvantages from a record like this, but maybe someone could find it quite boring when the tempo stays fast through the whole album. But in fact I don't miss any slow parts or acoustic arpeggios 'cause real ugly Thrash Metal from the good old days must be fast paced from the beginning to the bitter end.

●●●●1/2 *Kalle*

In The Woods... *(Norway)* "Omnio"
Misanthropy Records

Is this really a new In The Woods... album? Where are the screaching vocals?? In fact we don't miss them at all; Ovl. Svithjod owns a great voice as well as their female vocalist. This is still In The Woods... as the basis of the music has remained the same, but this is certainly a step forwards from "HEart of the Ages" which was actually also a killer. All the Black Metal influences have gone their ways, and In The Woods... concentrates now more on the progressive side. The tracks are long, but not in anyway boring, and they have a great floating feeling in them. Also the lyrics are very strange though killer ones, and they help the listener to follow the music (depends on the listener though). Some may not understand this at all, but we'll do our best to convince you this is an Album with a capital A. The soundscapes are very rich and interesting, lots of strings used and so on. From the sounds point out especially the bass sound that has the same feeling as in the psychedelic music of the 70's. In The Woods... has got a sound of their own, and their touch is very professional.

●●●●● *Ville & Kalle*

NORWAY-AWARD

Kampfar *(Norway)*
"Mellom Skogkledde Aaser"
Malicious Records

- Hva koster denne CD? Den er veldig fin.
- Ahh, det synes jeg også. Den koster 80 kronor.
- Jeg vil gjerne ha den.
- Vær så god, takk for besøket.

Well, as we all know, Gerrit of Malicious Records has signed almost every single Norwegian Black Metal act to his label. But one cannot *always* succeed. And here's a great example of that. Kampfar, formerly know as Mock (maybe "Cock" would be better?), strikes with a deadly dose of Viking Metal, meaning dusty Enslaved rip-offs and lyrics about Norse mythology. When I bought this album (Second-hand, of course. I can't afford to buy any shining new ones.) I thought: "Hmmm... nice layout... wasn't this some kind of Viking Metal?". After torturing the poor blues and jazz listeners for a couple of seconds by playing the CD through the record store's public amplifiers I decided to buy it. Well, poor me. At home, when I started to listen to this, I was disappointed. Just a boring, standard Norwegian BM-band which offers us nothing new. This could easily be another new Burzum-album (only with a better production than the usual ones...), so let's call this product with a name "Burzlaved". Well, I hope you understand what I meant. But, *no way*, this ain't a bad album. This is just too fucking *Norse!!!!* The music is too standardish and lacks variation.... Actually, there *were* some nice, even original parts in the songs, but this still smells too much like Norway. And now, to all you trendy kids and followers: get a fucking life!!! This is so average that it hurts.

●●● *Henri*

Karma To Burn *(USA)*
"Karma To Burn"
Roadrunner Records

Some kind of Acid Rock is flowing out from this little disc. Not bad at all, maybe a bit trivial though. Perhaps this falls into the same category with Acrimony, but there's more Alice In Chains -influence on Karma To Burn's self titled album and this is not quite as good as Acrimony's "Tumuli Shroomaroom" (reviewed earlier). But in spite of that this is a very nice album to listen to if you need some psychedelic touch in your life.

●●● *Kalle*

Keep Of Kalessin *(Norway)* "Through Times Of War"
Avantgarde Music

What mate editors do I have... Immediately when I told Kalle and Sami that we got a new promo and it's Norwegian Black Metal they thought it was crap. And I always thought that Meathooked does not suffer from prejudices. Well, this time they were right, even though I liked "Through Times of War" with the first listenings. I must still admit that the first two tracks are good, but after them something terminal happens. I guess the band ran out of riffs 'cause the rest of the album is really boring and doesn't inspire much to listen to it further. I can find many relations to the new style of Emperor, but I think it just makes one question Keep Of Kalessin's originality. And that is a subject I do not comment on, figure it out by yourselves.

●●●- *Ville*

Konkhra *(Denmark/USA)* "Weed Out The Weak"
Diehard Music

Konkhra, these Danish headbangers, are on their feet again after some lineup changes. After their drummer and guitarist left the band, frontman Andreas Lundemark and bassist Thomas Christensen recruited new members from U.S. On guitar they found James Murphy, known from Testament, and on drums there's now Chris Contos, the former drummer of Machine Head and Testament.
If you dig Death Metal of early nineties, this is a must for you. Konkhra's mix of attitude and Death Metal, or Death 'n' Roll as they prefer to call it, is very powerful, aggressive and even melodic in some parts. There are many really good tracks on this cd, but there are also some quite average and boring tracks, though the good sound quality is helping Konkhra out even in more boring parts. Even though we all have heard this kind of metal of '92 thousand times before, Konkhra succeeds in entertaining us and creates a very intense atmosphere in their music. Just remember to play this disc at a high volume and bang your head!

●●●1/2 *Kalle*

Manowar *(USA)* "Hell On Wheels"
Universal Music

Well, this is hell of a live album indeed! "Hell On Wheels" contains some of the best songs of Manowar, but with a better production and realization than on any Manowar studio album, so this 2 CD set is a great package even for those who have got all previous Manowar albums. The live soundscapes are fantastic and the wide material (as well from 80's as from 90's) is really enjoyable. And so this live album serves also as a good presentation of Manowar's musical capabilities. Hail and kill!

●●●●+ *Ville*

Marduk *(Sweden)* "Glorification" mcd
Osmose Productions

The return of darkness and evil! This surely is glorification, but a version of a song should be at least a little less "respectful". I would have expected more from Marduk. Glorification, honour and respect to Bathory. Too insecure. Bathory isn't what it was anymore, so why can't Marduk resurrect the old songs in their way? "The Return of Darkness & Evil" was almost like made for Marduk... but there's nothing of their extreme aggression. Bathory was great, but why to hail anyone that much? And I can just wonder why Marduk chose to glorificate Piledriver, even with two covers. Doesn't make sense to me. And as I have said, there's too much respect as the songs sound too much like the originals (well, Legion's voice is yet another thing... but of course it fits well). And the same goes for the Destruction cover. But the title track "Glorification of the Black God" is a *true* glorification. Modern day version of a classical tune isn't a new idea, but this is the best one of them I've ever heard. Those Mussorgsky's melodies sound just like as they were made for guitars. And Marduk has used the opportunity; their great arrangement shows that they have got the artistic touch. That track is just perfect! (But it really doesn't save this mini-CD.)

●●- *Ville*

Marduk *(Sweden)* "Live In Germania"
Osmose Productions

A live album with nothing new to offer except for the speaks between songs, which are not good enough to make this record an important new Marduk release. No songs were speeded up and they sound no different from the last two albums. Well, if you've got no Marduk albums, then this is a good album, because it has all the "best" songs of the albums with a good sound quality. Still this seems to be nothing but money ripping.

●●●● *Sami*

Megadeth *(USA)* "Cryptic Writings"
Capitol Records

It took time from Megadeth to get over the success of "Countdown to Extinction" (as on "Youthanasia" they didn't make it), but here it is: "Cryptic Writings" doesn't just prove that "Countdown..." wasn't Megadeth's last good album, it is also musically a great improvement on their career, though I would still like Megadeth to sound like it sounded in 1990. Well, this album has many sides and many new elements that there hasn't been ever before have been experimented. It's still Megadeth, but you may be surprised!

●●●● *Ville*

THE MOST SUCCESSFUL RECORD LABELS IN THE SOUNDCHECK
according to Ville's rating system

1. Misanthropy Records	**44**
2. Holy Records	**31**
3. Osmose Productions	**19**
4. Candlelight	**19**
5. Shiver Records	**17**

What are those mysterious points based on? Send us the right answer and get the new Moonsorrow demo for free. Only for the five fastest!

		Title	Ville	Kalle	Sami	Henri	Average	
Album of the issue	1	Arcturus: La Masquerade Infernale	●●●●●	●●●●●	●●●●1/2	●●●●●	4,88	*"Did this cost all that money?" - Tiziana, Misanthropy Records*
Best long-awaited album	2	Emperor: Anthems To The Welkin At Dusk	●●●●●	●●●●●	●●●●●	●●●●●	4,81	*"The best Norwegian Black Metal album for a long while." - Aleksi Salomaa*
	3	In The Woods...: Omnio	●●●●●	●●●●●	●●●●●	●●●●	4,69	*"In The Woods... is brilliant!" - Tuomo Heikkilä, May Withers*
	4	Nomicon: Yellow	●●●●1/2	●●●●1/2	●●●●1/2	●●●●	4,56	*"Same kind of mess as before, maybe a little more disturbed." - Agathon, Gloomy Grim*
Best non-metal album	5	Elend: Weeping Nights	●●●●+	●●●●+	●●●●	●●●●●	4,38	*"Is it real?" - Henri*
	6	Misanthrope: Visionnaire	●●●●1/2	●●●●+	●●●●	●●●●●	4,38	*"Does he sing French?" - Gaia Kokkonen (laughing)*
	7	Moonspell: Sin / Pecado	●●●●●	●●●●+	●●●●	●●●●	4,31	*"The 'Load' of Moonspell." - Antti Takolander, May Withers*
Strongest debut (divided prize)	8	Children Of Bodom: Something Wild	●●●●1/2	●●●●+	●●●●	●●●●1/2	4,31	*"Oh my god, that guy is almost as good as I am!" - Henri (about the synth player)*
Strongest debut (divided prize)	9	Golden Dawn: The Art Of Dreaming	●●●●1/2	●●●●+	●●●●	●●●●1/2	4,31	*"You can't possibly like Golden Dawn if you like Aura Noir." - Markku Nivalainen*
	10	Vital Remains: Forever Underground	●●●●1/2	●●●●1/2	●●●●+	●●●●	4,25	*"Henri got it at last." - Kalle*
	11	Aavikko: Derek!	●●●●+	●●●●	●●1/2	●●●●	4,19	*"This reminds me of that thing." - Raija Niiniaho (painting at Nintendo)*
	12	Unholy: Rapture	●●●●+	●●●●	●●●●1/2	●●●●	4,19	*"Slow, deep and hard." - Sami*
	13	Enslaved: Eld	●●●●+	●●●●	●●●●+	●●●●1/2	4,13	*"Boooring." - Antti Takolander, May Withers*
	14	Theory In Practise: Third Eye Function	●●●●+	●●●●1/2	●●●●	●●●●	4,13	*"TiP. TiP. TiP..." - leaking water tap*
Special Brutalizer-award	15	Mayhem: Wolf's Lair Abyss	●●●●	●●●●1/2	●●●●	●●●●	4,06	*"If D-Tranq gives someone a headache, this blows the head off!" - Sami*
	16	Obtained Enslavement: Witchcraft	●●●●+	●●●●+	●●+	●●●●	4,00	*"And even Wagner would be jealous..." - Henri — "Well, not exactly." - Wagner*
Leather-award	17	Hammerfall: Glory To The Brave	●●●●1/2	●●●●1/2	●●	●●●●	4,00	*"I listen to anything that comes from Göteborg except Hammerfall." - Ike Vil, Babylon Whores*
Best compilation	18	10 Years Nuclear Blast *(various)*	●●●●1/2	●●●●+	●●1/2	●●●●	4,00	*"Fair trade." - Ike Vil, Babylon Whores*
Trend-award	19	Dimmu Borgir: Enthrone Darkness Triumphant	●●●●+	●●●●	●●●●+	●●●●	4,00	*"So I am the biggest trend clown of us then?" - Ville*
	20	The Gathering: Nighttime Birds	●●●●	●●●●+	●●●●	●●●●	4,00	*"Psychedelia is really gonna be 'the thing' today." - Henri*
	21	Babylon Whores: Cold Heaven	●●●●+	●●●●+	●●1/2	●●●●	3,94	*"Ike Vil must be the coolest singer on Earth." - Henri*
	22	Guilt: Further	●●●●	●●●●	●●●●	●●●●+	3,94	*"Is this some kind of ambient?" - untitled (when hearing the intro)*
Best mini-CD	23	Gamma Ray: Somewhere Out In Space	●●●●+	●●●●	●●	●●●●+	3,88	*"I bet these guys smile even when they're asleep." - Ville*
	24	Arcana: Cantar De Procella	●●1/2	●●●●+	●●●●	●●●●	3,88	*"'Dark Age of Reason' was better." - everyone*
	25	Dark Tranquillity: Enter Suicidal Angels	●●●●+	●●●●	●●●●	●●●●	3,81	*"Take it off! I get a headache!" - Gaia Kokkonen (when listening to the last track)*
	26	Nightwish: Angels Fall First	●●●●	●●●●+	●●●	●●●●	3,81	*"Disco music and femepop." - Pekka Kokkonen*
	27	Dark Tranquillity: The Mind's I	●●●●	●●●●	●●●●	●●●1/2	3,81	*"This is yet something. 'The Gallery' was nothing." - Sami*
	28	Infernö: Utter Hell	●●●●	●●●●1/2	●●●	●●●1/2	3,75	*"Amusing." - Gaia Kokkonen*
Lifeboat of a genre?	29	Ebony Tears: Tortura Insomniae	●●●●1/2	●●+	●●●●	●●●1/2	3,75	*"...this progressive band continues the Swedish Death Metal tradition..." - Black Sun Records*
	30	Therion: A'arab Zaraq Lucid Dreaming	●●1/2	●●1/2	●●1/2	●●●1/2	3,75	*"I liked Pan.Thy.Monium's 'In Remembrance' more." - Henri*
	31	Refused: Songs To Fan The Flames Of Discontent	●●1/2	●●1/2	●●1/2	●●●+	3,69	*"Re-fused HC?" - ?*
	32	Soulgrind: Whitsongs	●●●●	●●1/2	●●1/2	●●●+	3,69	*"I can't believe it!" - Ville*
Best attitude	33	Gehennah: King Of The Sidewalk	●●1/2	●●●+	●●1/2	●●●●	3,69	*"Cock'n'roll" - Henri*
	34	Spectrum Fest *(various)*	●●●	●●1/2	●●●+	●●●●	3,63	*"It would be nice to hear all this in one song." - Ville*
	35	Borknagar: The Olden Domain	●●●+	●●1/2	●●1/2	●●●1/2	3,63	*"Singing in the shower." - Markku Nivalainen*
	36	Marduk: Live In Germania	●●1/2	●●1/2	●●●+	●●●	3,63	*"I must have all Marduk albums." - Tuomas Tahvanainen*
	37	Strife: In This Defiance	●●1/2	●●1/2	●●-	●●●1/2	3,56	*"Too something." - Sami*
	38	Victory Style II *(various)*	●●+	●●+	●●+	●●●1/2	3,56	*"Vinna, vinner, vann, vunnit." - Swedish grammar (about winning)*
	39	Swordmaster: Postmortem Tales	●●●+	●●●●	●●-	●●●+	3,56	*"Swordmaster is cool, but 3+ is enough." - Henri*
	40	Acrimony: Tumuli Shroomaroom	●●1/2	●●1/2	●●1/2	●●●1/2	3,50	*"More like kind of Acid Rock." - Mikko Mattila, not listen*
	41	Tiamat: A Deeper Kind Of Slumber	●●●●	●●●1/2	●●●●	●●1/2	3,44	*"Hyvää yötä ja huomenta." - Kalle Ahola, Don Huonot*
	42	The Path Of Resistance: Who Dares... Wins	●●+	●●+	●●+	●●●	3,44	*"This band includes members of Earth Crisis." - Victory Records*
	43	Misfits: American Psycho	●●1/2	●●1/2	●●+	●●1/2	3,44	*"Yuck! Whose is that?" - Aleksi Salomaa (when seeing Ville carrying this CD with him)*
	44	Manowar: Hell On Wheels	●●●+	●●●+	●●●	●●	3,38	*"Hail and kill Manowar." - Ville*
	45	Driller Killer: Fuck The World	●●1/2	●●1/2	●●1/2	●●●	3,38	*"Fuck you." - Sami*
	46	Megadeth: Cryptic Writiings	●●●+	●●+	●●●	●●●1/2	3,38	*"Even those who don't like Megadeth will like it. I know." - Ville — "I didn't like Megadeth even before." - Sami*
	47	Babylon Whores: Deggael	●●1/2	●●1/2	●●+	●●+	3,38	*"Of course you can give a little pal bonus." - Ike Vil, Babylon Whores*

Special BRUTALIZER-AWARD

Mayhem ***(Norway)***
"Wolf's Lair Abyss" mcd
Misanthropy Records

Pure fucking mayhem! Unlike many other bands, that have moved to a softer direction (=wimped out), Mayhem are now more brutal than ever. Hellhammer is hammering through his drumkit with infernal speed and skill while Necrobutcher and Blasphemer are blaspheming their instruments with tunes of doom and Maniac is screaming his guts out with an inhuman voice. The riffs are pretty much in the vein of those that Euronymous made, but the drums beats are very unordinary. Hellhammer is drumming all the time with the speed of light and unbelievable technicality. I bet his muscles ache after a live show. The clean vocals sound cool together with screaming vocals, which are propably the most evil-sounding to the date. "Wolf's Lair Abyss" would be a perfect record if there just were more off-beats and prog' parts like the one in "Symbols of Bloodswords".

●●●●1/2 *Kalle*

Misanthrope ***(France)*** **"Visionnaire"**
Holy Records

Misanthrope has always showed musical genius, but now they're finally getting rid of the poor realization. The excellency of their new album "Visionnaire" doesn't leave off to a couple of good ideas, it's full of them and the arrangements are perfectly fine. The music is some sort of avantgardistic Death Metal with clear production and interesting use of keyboards. The compositions are utterly clever, but their theatralical chaoticness can easily turn out to be too difficult for the regular Death diggers. The opening track "Futile Future" is good for a beginning, but soon the album catches new dimensions (anything from dark Black Metal feel to some pop or even muzac). For those who liked "1666... Theatre Bizarre", "2666..." is a fine track to continue, although "Visionnaire" hides much better tracks too. On the whole this is very intelligent and enjoyable album, varying in weight from light to heavy. Avantgarde, courageous ideas and beauty... but remember that virtuosity always opens through constant listening.

●●●●1/2 *Ville*

Misfits ***(USA)*** **"American Psycho"**
Geffen Records

Misfits is back! And this time without Glenn Danzig. High quality Gothic Punk Rock is what you'll get and, actually, this ain't bad at all. And if you want a better review, go ask Ike Vil to do it. He just *loves* Misfits.

●●●1/2 *Henri*

Moonspell ***(Portugal)*** **"Sin / Pecado"**
Century Media

Moonspell has certainly gone softer with time, but in no sense worse. After the cashing release "2econd Skin" EP I thought for a moment that this band was totally ruined, but this new album actually turned out to be the best release of Moonspell. In places it gets close to newborn Rotting Christ ("Abysmo"), Tiamat ("Magdalene") or Paradise Lost ("Dekadance"), with keeping hold of the old Moonspell ("Handmadegod"), but Moonspell is nowadays only one of these four bands whose music doesn't repeat itself, in fact it is deeply interesting from the beginning to the end. On this new album the band experiments with many new things, like a dose of industry for example. "Sin" is full of bright ideas and genius solutions, the production is great and no parts are left empty, so all in all the new Moonspell is a real pleasure for the ear. Many genres are combined with metal courageously but with care, and the result will satisfy many people of different interests. Perfection is *this* close.

●●●●● *Ville*

Mortus ***(Austria)*** **"The Beat Of Greed"**
CCP Records

It's quite hard to say anything about this CD because these guys have obviously been influenced by many bands / music styles and therefore this album lacks a bit unity. The way to use vocals is pretty good. Growling and screaming vocals are sung together in a very nice way. I bid also all the Metallica-influences very welcome. Though there are some great songs, this album is a bit too tame as a whole. But Mortus is a band with a promise for the future if some more work is done for composing and especially for arranging; the bass lines could differ more from the guitar riffs and the drummer could use more imagination with the beats. However, this is still an above average album.

●●●+ *Kalle*

Mystifier ***(Brazil)***
"The World Is So Good That Who Made It Doesn't Live Here"
Osmose Productions

This album is so good that who made it cannot listen to it.

●● *Henri*

Necromantia ***(Greece)***
"Ancient Pride" mcd
Osmose Productions

Greece, the Mecca of Black Metal besides Norway. But Hell, this Mecca is visited so many times that it has lost it's true meaning. The title song was really great indeed, but still this ain't as good as Necromantia's previous releases were. And sad but true, this reminds me of old Amorphis.

●●●+ *Henri*

Biggest disappointment

Nightfall ***(Greece)*** **"Lesbian Show"**
Holy Records

Oh why, why, why, why?.. After such a good album like "Athenian Echoes", this is like a "Load" of shit. More like Rock-Metal and much more boring, or would you call simple, uninventive and narrow music that repeats itself too much. "The Secret Admirer" has two verses and the chorus is repeated ten times, ain't that fun? And the singing is bad too, Efthimis (sorry but I won't write that name in 36 point text even if it is so big on the album) tries to growl to the note and fails, and is four times worse than just plain growls. And so that nobody else would have their songs ruined by Efthimis, he has to do the music himself and it's no good. And Costas is the drummer who doesn't play drums, again. Sounds are very good but there is nothing new in them, so they don't save this, dullest in the extreme with only a couple of good moments. What a disappointment.

●1/2 *Sami*

Nightwish ***(Finland)***
"The Carpenter" cds
Spinefarm Records

Night, does anything good begin with it? Seems not, for this one is trying to be The Gathering, with both male and female vocals. They just sing so weak compared to the supreme female of The Gathering. And the song is nothing special, just another song that passes through your ears. A bonus for the nice lyrics. (Well, who makes the crosses and the christs if it isn't the...)
BUT, there is more on this single than just Nightwish, and makes it worth wasting your 10 FIM ($2). The bonus tracks contain really good music. First there is Children Of Bodom, which is fast technical semi-Death (?) with classical influences. Melodic, good-sounding, and nothing bad to say about these guys (I of course mean just the music), GREAT!
Then there's Thy Serpent with a song from their first album. After the CoB this feels a bit slower than usually, but it's as good though. Somber and tranquil, it's just relaxing for the end of the single.

●●●● *Sami*

Nightwish ***(Finland)***
"Angels Fall First"
Spinefarm Records

For a long time I had heard only one song from Nightwish, the single "The Carpenter", and it didn't really warm me. Finally their gig that I saw caught my interest, and so I came to hear this album. Nightwish turned out to be good music, not really the kind I expected. Comparisons with The Gathering are distant as well. "Angels Fall First" doesn't fall to any specific genre, though most would say it's Doom Metal. But accurately: it's not even close. It's melodic, atmospheric, melancholic and thus doomy, but there are also many elements from traditional Heavy Metal, folk and classical music. Nothing so oppressing as in Doom, and nothing deathy. The most interesting fact is that there are really many musical things that have been used in pop music, and they're obvious. The synth player points out also in the case that he uses a wide variety of different sounds. On the whole, Nightwish plays enjoyable and interesting music that grows with the listener. And actually their female singer is good, I don't know what Sami is babbling about. Their male vocalist isn't, though.

●●●● *Ville*

Nomicon ***(Finland)*** **"Yellow"**
Shiver Records

Nomicon offers us progressive and (almost a bit too) avantgardistic Death Metal. This really blew my fucking brains out!! I liked their first album "The Me" (on split with Sarnath's "Northodox") a lot, but wow, this is AWESOME! The lyrics are absolutely fantastic (ehkäpä Tommin pitäisi julkaista kirja tai jotain...), the machine drums are programmed *really* well, and the synths are arranged perfectly (so you can be sure there's not this Cradle of untalented synth player -crap). This is just so good album that I'm speechless. And yeah, there's an ex-Stone member on this album.

●●●●● *Henri*

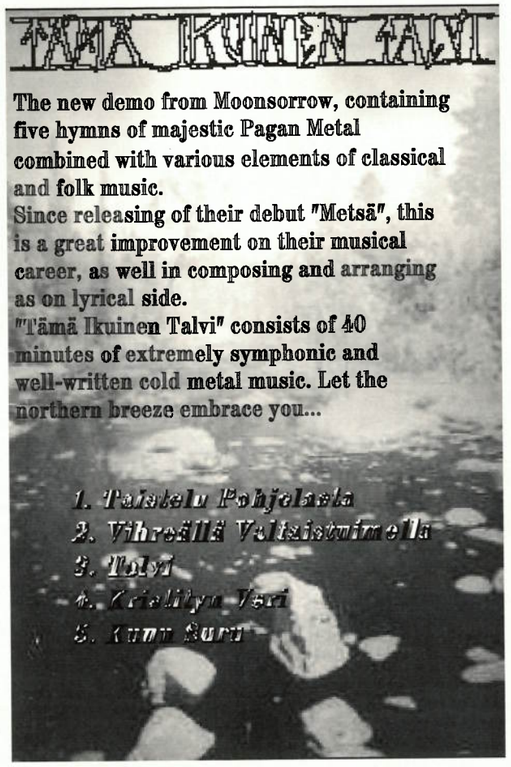
	Title	Ville	Kalle	Sami	Henri	Average	
	48 Nightwish: The Carpenter	●●●1/2	●●●+	●●●●	●●1/2	3,31	*"Yökalastusta, hähhähhähää." - häiä*
	49 Old Man's Child: The Pagan Prosperity	●●●1/2	●●●●	●●●●	●●+	3,31	*"I wonder where that pagan-image came from." - Henri*
	50 Konkhra: Weed Out The Weak	●●●1/2	●●●1/2	●●-	●-	3,31	*"Weeding out the thorns." - Paul, Human Remains*
	51 Deicide: Serpents Of The Light	●●●1/2	●●●+	●●●	●●	3,25	*"Why do we still keep hearing Deicide?" - Sami — "Blame it on God." - Glen Benton, Deicide*
	52 HIM: Greatest Lovesongs Vol. 666	●●●-	●●●	●●●●	●●+	3,25	*"I can't stop listening to this record!" - Gaia Kokkonen*
	53 Keep Of Kalessin: Through Times Of War	●●●+	●●●+	●●●●	●●1/2	3,25	*"It's actually pretty good." - Markku Nivalainen*
Sweden-award	54 Sacrilege: The Fifth Season	●●●-	●●●1/2	●●●-	●●+	3,19	*"I should've made that one next." - Antonio Vivaldi*
	55 Algaion: General Enmity	●●1/2	●●●	●●●●	●●+	3,13	*"How many times have you seen a change to this direction?" - Ville*
	56 Crematory: Awake	●●●●	●●1/2	●●●●	●●+	3,13	*"I know Cemetary alright... Was Crematory the one with that ugly cover picture?" - Ike Vil, B.W.*
	57 Paradise Lost: One Second	●●●	●●●●	●●●1/2	●●	3,06	*"Paradise Pop... I mean Almostalinfluences Lost." - Henri*
	58 Rotting Christ: A Dead Poem	●●●	●●●	●●●	●●	3,06	*"Now it was Rotting Christ playing. Last time it was silent." - Gaia Kokkonen*
	59 Raism: The Very Best Of Pain	●●●	●●●	●●●	●●1/2	3,06	*"If Anton LaVey was alive, he would listen to this." - Ville*
	60 Obituary: Back From The Dead	●●●	●●+	●-	●●●	2,94	*"I will never listen to this album again in my life!" - Ville*
	61 Fall Of The Leafe: Evanescent, Everfading	●●+	●+	●●-	●●1/2	2,94	*"I can't get the people who like it." - Kalle*
Most unsurprising surprise	62 Tura Satana: Relief Through Release	●●1/2	●●1/2	●●●	●●+	2,94	*"If image could affect the score, Tairrie B. would drop it a way down." - Ville*
	63 Testament: Demonic	●●●	●●●	●●1/2	●●-	2,94	*"Buy it. You won't regret." - Markku Nivalainen*
	64 Karma To Burn: Karma To Burn	●●+	●●●	●●1/2	●●+	2,88	*"Kinski is dead." - Kinski Is Dead*
	65 Six Feet Under: Warpath	●●●	●●●	●●1/2	●●●	2,88	*"It would be much better if Chris Barnes had stayed in Cannibal Corpse." - Sami*
	66 Edge Of Sanity: Infernal	●1/2	●●●	●●-	●●	2,81	*"Why doesn't anyone like this?" - Kalle*
	67 On Thorns I Lay: Orama	●●●	●+	●●+	●●1/2	2,81	*"I hope it's not On Thorns I Lay." - Kalle (trying to guess his christmosh present)*
	68 World Domination II *(various)*	●●+	●●	●	●●	2,81	*"Quantity replaces quality" - Antti Takolander, May Withers*
	69 Fifth Reason: Psychotic	●●+	●●+	●●●	●●	2,75	*"Name me at least the first reason why I should listen to this." - Henri*
	70 The Quiet Room: Introspect	●●+	●1/2	●+	●●	2,75	*"What was it?" - Sami*
	71 Savior Servant: Savior Servant	●●+	●	●●+	●●	2,63	*"Okay, I don't like it." - Gaia Kokkonen (after seeing the cover)*
	72 Necromantia: Ancient Pride	●+	●1/2	●1/2	●●+	2,63	*"Modern shame." - Ville*
	73 Mortus: The Beat Of Greed	●	●●+	●●+	●+	2,56	*"Mortiis?" - Ville*
	74 T.A.R: Fear Of Life	●1/2	●●	●●+	●+	2,56	*"The singer must have swallowed some tar lately." - Henri*
	75 Witch-Hunt: Prophecies Of A Great Plague	●1/2	●●-	●●●	●	2,56	*"Usually we get better reviews, but thanks anyway." - Mutze, X-Rated Records*
	76 Bewitched: Encyclopedia Of Evil	●	●1/2	●●+	●+	2,50	*"Come to the sabbath, Satan's there." - Black Widow*
	77 Endura: Great God Pan	●+	●+	●●1/2	●●1/2	2,44	*"Please change the record!! I feel so sick that I possibly can't listen to this." - Henri (on the day after)*
	78 Dream Theater: Falling Into Infinity	●●	●+	●	●●+	2,38	*"Falling below the line above." - Ville*
	79 Goden: Episode Of The Apostle...	●●	●●	●+	●●	2,38	*"Three points 'cause I'm so heavily drunk." - Kalle*
	80 The Rocking Dildos: On Speed	●+	●1/2	●●	●+	2,38	*"A weird joke." - Markku Nivalainen*
	81 Marduk: Glorification	●+	●●	●●	●1/2	2,31	*"Rape of the century." - Henri (when hearing "The Return of Darkness and Evil")*
Finland-award	82 Throes Of Dawn: Pakkasherra	●+	●-	●●+	●●	2,25	*"The misfits are here!" - unknown bypasser*
	83 Mystifier: The World Is So Good...	●1/2	●●	●1/2	●●	2,25	*"Album of the issue!" - Ville (a suggestion that was never accepted)*
Most irritating entity	84 Tenebrae: Hypnotech	●+	●●	●1/2	●●+	2,25	*"If you don't like it. I couldn't care less." - Jussi Heikkinen, Tenebrae*
	85 Tura Satana: Scavenger Hunt / Piece Of My Heart	●1/2	●+	●●	●1/2	2,19	*"Just another piece of my fart." - Henri*
Norway-award	86 Kampfar: Mellom Skogkledde Aaser	●●	●●	●1/2	●●	2,06	*"To all you trendy kids and followers... " - Dolk, Kampfar*
	87 Corporal Punishment: Stonefield Of A Lifetime	●●	●●	●1/2	●●	2,06	*"This is really a stonefield. Fortunately it won't last a lifetime, but too long anyway." - Sami*
Most pathetic wannabe nr. 1	88 Angel Corpse: Hammer Of Gods	●+	●+	●-	●1/2	1,81	*"If I must choose between Angel Corpse and Deicide, I'll take Angel Corpse 'cause I like 'Altars Of Madness' more than 'Deicide'" - Ville*
Biggest disappointment	89 Nightfall: Lesbian Show	●●	●●	●1/2	●●	1,75	*"It isn't even a porn video." - Sami*
	90 Thy Primordial: Where Only The Seasons...	●●	●+	●●	●-	1,63	*"Hey, who changed the record in the player?" - Ville (next room to the stereo equipment)*
	91 Postmortem: The Age Of Massmurder	●	●●	●●	●-	1,56	*"Thanks." - Aleksi Malmberg (when he got this CD as a birthday present)*
Most pathetic wannabe nr. 2	92 Ancient Ceremony: Under Moonlight We Kiss	●1/2	●1/2	●●	●1/2	1,56	*"Ja laadulla tehdään myös aito perinteinen Jahlamokka." - Kalle (laughing at the intro)*
Most unsuccessful style change	93 Burzum: Daudi Baldrs	●1/2	●1/2	●1/2	●-	1,44	*"Has Kristian gone duck hunting?" - Henri*
	94 Savage Grace: After The Fall From Grace	●1/2	●1/2	●	●-	1,31	*"Anyone shouldn't complain. I had to review Savage Grace." - Henri*

Obituary *(USA)*
"Back From The Dead"
Roadrunner Records

After a really good start, "Threatening Skies" which certainly is one of the best Obituary-songs ever made, we hear another typical Obituary-song (but not so good), and then another one, and another, and... ohh, further 6 more of the same kind. Cool Florida Death Metal typical to Obituary, great riffs et cetera, but as always with this certain band, not very variable. "Back From The Dead" bores you even with the first listening. Not so good thing as the music itself is good. And so are the vocals, of course.

●●●
Ville

Obtained Enslavement *(Norway)*
"Witchcraft"
Wounded Love Records


TÄMÄ IKUINEN TALVI
The new demo from Moonsorrow, containing five hymns of majestic Pagan Metal combined with various elements of classical and folk music.
Since releasing of their debut "Metsä", this is a great improvement on their musical career, as well in composing and arranging as on lyrical side.
"Tämä Ikuinen Talvi" consists of 40 minutes of extremely symphonic and well-written cold metal music. Let the northern breeze embrace you...
1. Taistelu Pohjolasta
2. Vihreillä Valtaistuimella
3. Tuli
4. Kielletyn Yön
5. Kuun Suru

Obtained Enslavement plays the type of Black Metal which has became kind of a trend nowadays: lots of beautiful melodies and synth parts. But Obtained Enslavement hasn't took the easiest way out and that is the huge difference between them and many other bands. The synth is used in much more various ways than is usual (real multitonal chords, not just one or two fingers used) and it's not the most dominant element in the music but an instrument among the others. The riffs are heavily folk-inspired and often very lengthy, though still sounding very much Black Metal. Maybe Obtained Enslavement is suffering a bit from "Cradle Of Filth -syndrome" - the riffs are repeated too many times consecutively and they appear only once or twice in the song structure, but in spite of that "Witchcraft" is one of the best BM-albums released in 1997.

●●●●+
Kalle

Old Man's Child *(Norway)*
"The Pagan Prosperity"
Century Media

Ye Olde Man's Child has definitely developed its own style forwards but something more could have been needed. The music is basically Black Metal with a strong touch of Heavy Metal - I would describe it as Black Heavy Metal - but it has also traces of "Northernmost Metal" (not just Sentenced, also the like). Individual compositions are entertaining, but most of the songs sound too much the same. That doesn't mean this record would be actually boring because it really isn't, it just doesn't offer anything new after the first half. Except for the drums. Tjodalv has been replaced with a yet uknown new name, Tony. This guy is fucking great, he keeps the time *perfectly*, not even a slightest slip on the whole recording. He's without doubt the tightest and most accurate new drummer I've heard for a while. And technical too. He strengthens all the comprehensions about this band's professionality, that's a fact, but if OMC's style evolves with this speed, they'd better wait a few years before their third album.

●●●1/2+
Ville

On Thorns I Lay *(Greece)* **"Orama"**
Holy Records

If Septic Flesh played more melodic and much more unimaginitive music they would sound like On Thorns I Lay. Well, this isn't a totally bad recording, though the production is unbelievably weak and in many parts the music doesn't move anywhere. The positive aspect on this album are those few genuine ideas that are present. In fact some songs like "Atlantis I" and "If I Could Fly" are even pretty good. But this still isn't an exact killer.

●●+
Kalle

Paradise Lost *(UK)* **"One Second"**
Music For Nations

Industrial-tastic Gothic Rock Metal, with clear sounds bringing forth the brutal sweetness of this music. This is like Depeche Mode's a lot heavier version. Nick Holmes is a good singer, no doubt about that, but he doesn't sing as inventively as the rest of the music is. Paradise Lost experiments with things that have been around for a while, so it isn't really groundbreaking, it's just experimenting (and damn clever). This album is an odd one; it's interesting and repeating itself to the point of uninterestment. So "One Second" is a fine album. I think...

●●●●
Sami

The Path Of Resistance *(USA)*
"Who Dares... Wins"
Victory Records

Yeah! Blasting heavy Hardcore that sounds great, tight as f*!#. This gets you moving really nicely indeed. This is much more varying than usual HC-bands I've heard, but this looses some of its aggressive edge towards the end. As Hardcore there is nothing bad to say here, not one of the three singers sound really good, just typical HC shouting. Well it's about it Volke.

●●●+
Sami

Postmortem *(Germany)*
"The Age Of Massmurder"
Morbid Records

Maybe we could label Postmortem as Death 'n' Roll, though this doesn't reach even nearly the same level with Konkhra's "Weed out the Weak". It's sad to say, but there isn't anything new on this album. All the riffs are so ordinary as well as all the arrangements too. The album is about serial killers and you can hear some samples including speak of some of them. I really don't find that very original either. But at least these Germans can play their instruments somehow and the sound quality is really enjoyable.

●●
Kalle

The Quiet Room *(USA)* **"Introspect"**
Dominion Records

Dream Theater has gone soft, but The Quiet Room is here to give the Progmetal diggers what they need. They plagiate DT succesfully, and in places get it sound their own. Unfortunately the drummer sounds like he's very tired, and in other fields too Dream Theater is far ahead. The music is interesting, but maybe a bit too boring for Progressive Metal, and of course too unoriginal. I admit that I like Dream Theater a lot, and after a few years it would be nice to hear someone doing their older albums again. But not yet.

●●●+
Ville

Raism *(Finland/Greece)*
"The Very Best Of Pain" mcd
Kron-H

Chaotic fusion of techno and hateful metal. Inventive and aggressive. This is a good example of good production. Thrash your shit to this. The singer sounds perverted disgusting. The intros here are quite boring. This isn't for ears that can't stand techno or rock. It's a fine and consistent EP, so deservingly

●●●●-
Sami

Refused *(USA)* **"Songs To Fan The Flames Of Discontent"**
Victory Records

Aggressive and powerful Hardcore is what Refused is all about. Though I'm not so fond of HC in general, this surely makes my feet move. The music of Refused is much more varied than average Hardcore and the songs have the power that unfortunately lacks from many today's metal releases. Even though "Songs to Fan the Flames..." is at it's best very entertaining music, the point seems to be lost once in a while and the music may go on for long periods of time without any highlights. However, this is still a jolly nice piece to listen to and really worth checking out.

●●●1/2
Kalle

The Rocking Dildos *(Finland)*
"On Speed"
Kron-H

These fine young vibrators surely knew what they did when they gave the name "On Speed" to this album. The music goes full speed ahead all the time without any breaks except those between the songs. Musically The Rocking Dildos reminds me a lot of Impaled Nazarene's "Latex Cult". So maybe we can describe this as Nuclear Pornorock? "On Speed" is quite an entertaining album, but it's also far too monotonous. Some diversity is absolutely needed for their next album.

●●1/2
Kalle

Rotting Christ *(Greece)*
"A Dead Poem"
Century Media

When I first started to listen to this record, I thought that this was just some Heavy Metal, but it turned out that it was artistic and melodic Death Metal with more than little Heavy Metal influences, but not like Therion. This is quite similar to Moonspell, though the vocals are better; moist, rotting throat instead of dry lungs. Sometimes I felt a rush of emotion just for some of the riffs are so great, but no single song is done to perfection (except maybe "Semigod"). Sometimes the lack of dimensionality disturbs, especially when the last riff was with multiple layers of guitars and synths. "A Dead Poem" is a well-produced and consistent album, which gets better towards the end.

●●●1/2
Sami

SWEDEN-AWARD

Sacrilege *(Sweden)* **"The Fifth Season"**
Black Sun Records

Don't let the album title fool you, this isn't a new composition by A. Vivaldi (as a matter of fact the guy has been dead for over 250 years), but this surely is a new album from the Swedish deathsters Sacrilege. Even though they (still) sound a second-hand copy of Dark Tranquillity, there are some fresh ideas on "The Fifth Season" (By the way, what's wrong with those Swedes this time? Didn't I just review an album by Fifth Reason? What next, Fifth Daemon?) and therefore this album doesn't get as boring as many others in the "Gothenburg Death Metal" vein. Also the sound quality is good and some songs like "Summon The Masses And Walk Through The Fire", "Dim With Shame" and "Sorg" are very entertaining. It's just too unfortunate thing that this kind of music is in such an inflation and has lost much of its value.

●●●+
Kalle

Savior Servant *(USA)*
"Savior Servant"
Dominion Records

It's kind of hard to describe this music briefly, but it supposedly belongs to the genre of metal. The compositions are interesting, a little lighter than this kind of music usually is... but the weight of it doesn't really count. Savior Servant adds a bit of rock influences, and basically this reminds me of Metallica, maybe something they could have done between "Load" and the Black Album. But something more could have been done; Savior Servant is thin and boring. Basically good stuff, but doesn't tell me much.

●●●+
Ville

Savage Grace *(USA)*
"After The Fall From Grace"
Black Dragon Records

Christian Heavy Metal?!!!? Fuck. This crappy re-issue from the year 1986 deserves a good place in a record shop... in a trash can. The Iron Maiden-esque riffing sounds awful and the vocalist can't sing enough to save his own life. Well, some Sodom-influences can be found here, but if you really like yourself (who doesn't?) do yourself a favor and leave this album to the store. This is so shitty stuff I don't even want to review this. Oh please! Why me? This was Sami's job anyway. And that's not even all: I'll have to keep this album. (sob.) The only good thing on this album besides the Sodom-influences on one track and a bass player called B. East (how about S. Atan?) is that this album just ended and I'll never have to listen to it again.

●+
Henri

(● for the Sodom-influences and + for the beautiful, shining hair of the whole band. Maybe they have a deal with Yves Rocher?)

Six Feet Under *(USA)* **"Warpath"**
Metal Blade Records

Six Feet Under delivers some midpaced Brutal Death Metal for our ears to hear. The production is great, heavy but yet clear. The worst problem is that there are far too few riffs in the songs and therefore this disc has a tendency to get boring and just for sake of saying, this, Brutal Death Metal, should be much more complex. However, Chris Barnes is still one of the best Death throats on this planet, but I find it pretty strange when the vocals change from normal growling to terrible moaning in the middle of the riff. Though this isn't the best DM-album around, I have to admit that in some parts there's very good drive in the music and some of the riffs are totally killer ones.

●●●
Kalle

Soulgrind *(Finland)* **"Whitsongs"**
Regress Records

Soulgrind has changed a lot and that really can't be a bad thing. Of course the music is still Avantgarde, but now in more listenable manner. Different styles of metal are mixed here with taste and the result is somewhat dark and mystic. Drum computer has been replaced by Agathon and Lord Heikkinen has also given up the synths to Luopio (formerly from Thy Serpent). The biggest improvement is the use of a female vocalist, Whisper, who uses her brilliant voice with professional skill, making most of the atmosphere. And even most of the "regular" vocals aren't by Heikkinen anymore, he sings (clean) fortunately only on one track. The sound of this recording is very impressing, heavier than on the older albums. This one really *is* good, so you know how big leap it is for Soulgrind...

●●●●
Ville

Spectrum Fest *(Various)*
Relapse Records

This is "Spectrum Fest", a real amorphous compilation from Relapse Records. It starts with 30's jazz and ends with noise, having brutal Grindcore in the middle of them! Some of the songs are really entertaining, but the *little* oversized diversity gets heavily irascible after a while. Orgh. But I think you already guessed who was behind the two jazz tunes on this compilation. Someone should tell Bill and friends that 30's jazz sounds better when it's played by professional jazz musicians. So Miles Davis would be spinning in his grave if he just heard the glorious interpretations of **Exit-13**. And the band doesn't leave it to jazz, but also perfoms one of their Grind pieces on this disc, keeping company to **Brutal Truth**. There can also be heard tracks from **Neurosis** and **Human Remains**. **Mortician** is the most brutal one, when **Abscess** in turn states "I Don't Give a Fuck". Well, neither do I. And 'cause no compilation with fast Grindcore tracks is perfect without *really* slow Doom, there appears a band called **Morgion**. It sucks, like the pill-induced **Nightstick**... Yuck! Total crap. The Finnish pride on Relapse are the ultimate gasstation music of **Xysma**, and the new soundscapes of the Kalevala rip-offers **Amorphis**, which by the way sound quite much like Kingston Wall. And then there are five tracks of more industrial-made music. The great noise-spiced ambient band **Deutsch Nepal** and **Trial Of The Bow**, that manages to combine ambience atmospheres and oriental music with awesome results, are the good ones. Then it seems that someone has got too much spare time, and bands like **Pica**, **Bastard Noise** and **Lull** have been born from this state of mind. And because the last mentioned is the last track on the whole compilation, I will have to ask if someone just forgot to switch off the Fender amp he used at the aeroplane hall yesterday?

●●● / ●●●●-
Ville / Henri

Strife *(USA)* **"In This Defiance"**
Victory Records

As blasphemous as it may sound, forget "Reign In Blood". Yes. Forget "Destroy Erase Improve" and forget "Opus Nocturne". Why? Because Strife is here! When they strike with their in-your-face thrashy, tight and more-violent-and-aggressive-than-anything Hardcore into my consciousness I feel like someone's drilling my head into small pieces. (And this time it's not Driller Killer, it's better! Actually, I bet Hervé at Osmose would kill some people to get this band on his label...) The production is great, the vocalist sounds extremely aggressive (I don't wonder why. I'd be aggressive too if my way of living forbid me of drinking alcohol.) and the music is as splendid as fuck. From this album one cannot find any boring riffs, and all parts are usually in doubled or half tempo. Some nice backing shoutings can also be heard and the lyrics are in the intelligent vein instead of the usual "don't do this, don't do that, don't, don't etc. etc." preaching. So, as I said, buy this masterpiece of brutality and you'll get 32 minutes of thrash-influenced (read it as "Divine Intervention" -influenced) violent Hardcore and 13 minutes of weird noises, which are - for some reason - considered as the intro and the outro. But if you think this ain't your piece of cake (or, in this case, a motherfucking piece of concrete), I still advice you to give this a try. Go straight edge!!!!

●●●●1/2
Henri

Swordmaster *(Sweden)*
"Postmortem Tales"
Osmose Productions

Dissection's little brother Swordmaster is the most promising new Swedish act, playing highly aggressive Black Thrash Metal. On "Postmortem Tales" they show us 9 different compositions, structurally really good with great melodies and riffs, sometimes influenced by older Speed Metal. The overall sound is really Swedish, too Swedish some might say, but with songs like "Claws of Death" and "Crush to Dust" they are soon knocking on the gates of the Swedish elite, entering the hall among the high ranks of Dissection and Marduk. The feeling on "Postmortem Tales" is great, most of the time very aggressive and energetic, and in spite of the songs' similarity I can't really get bored. Maybe you can but that's your problem. Songs like "Metallic Devastation" that make some persons

dislike Swordmaster (the traitors in the soundcheck) are not at all that bad, for example that particular piece sounds a little like Dissection at demo level. And the "too Swedish" sound doesn't make Swordmaster unoriginal, actually the music is quite original (I do not mean any specific riffs). These guys are also good musicians and they play tightly together.
●●●●+ *Ville*

T.A.R *(Sweden)* **"Fear Of Life"**
Heathendoom Music

When you hear this for the first time you won't like it because of the lousy vocals TAR has. But besides that TAR is excellent progressive Death Metal which doesn't go so far in its progressiveness that it would get confusing. It is easy to bang your head to the rhythm and every song has some trick that keeps you listening to the music. And the sounds are tight like the band too, but why is it that they have such revolting vocals? It made me drop almost two points, damn it, this would have been so great if the "original" vocals wouldn't have been like they are. Too bad...
●●●+ *Sami*

Most irritating entity

Tenebrae *(Finland)* **"Hypnotech"**
Shiver Records

How strenuous music indeed. Tenebrae has taken another direction and does nowadays somewhat industrialized metal. "Hypnotech" is surprisingly hypnotic (but I'm not sure if it's in the good sense of the word) and it has the groove "Dysanchelium" totally lacks. The vocals are interesting but that should do it for the listenable side. The whole production is really irritating and unclear, and partly because of it the music is boring. All the songs sound the same, even though there are some clever compositions and progressive structures - however, that point can be raised up only when you are open-minded enough to listen to "Hypnotech" more intensively. And believe me, it isn't that easy. But if you succeed, you can even like this album.
●●+ *Ville*

Most unsurprising surprising style change
and
BASEBALL-AWARD

Testament *(USA)* **"Demonic"**
Burnt Offerings

You can never predict what Testament does next. This is Death Metal. Actually, when you listen to this, you can easily notice that this is just a new "Low" with another kind of vocals. Anyway, Testament handles this kind of music very well, the songs are good, but the whole is a bit boring; only few new ideas, others are ripped from the older Testament albums. And so "Demonic" is basically a good album, but not for intensive listening.
●●● *Ville*

Theory In Practice *(Sweden)*
"Third Eye Function"
Pulverised Records

My first impression was "ohhh... what a weird name" and the cover didn't make my guts go wild. But then - once again - I was wrong. This band could be a Death version of Meshuggah with some influences of older Atheist and new Cadaver. The playing is tighter than my girlfriend's cunt and these guys really know how to play. And fuck I thought Techno Death Metal was as dead as the dodo.
●●●● *Henri*

Therion *(Sweden)*
"A'arab Zaraq Lucid Dreaming"
Nuclear Blast

This isn't really a new Therion album. This CD contains some new Therion songs, some covers and a soundtrack to the movie "The Golden Embrace" and some Therion versions of that. The soundtrack is classical music, an oratorium, composed my mr. Johnsson. The soundtrack is very nice to listen to, but if you listen to it very often, you can get bored, because it really isn't comparable to e.g. J.S. Bach's, Orff's or Mussorgsky's compositions (I would be amazed if it was). The first two tracks on this album are new Therion songs (actually just prev. unreleased) with Dan Swanö's clean vocals. Next there are some cover songs from 70's and 80's. The best of those covers is in my opinion Iron Maiden's "Children of the Damned". Other covers are from Scorpions, Running Wild and Judas Priest. This album suffers a bit from the lack of unity, but check this out if you are into symphonic metal because this really might be something for you.
●●●1/2 *Kalle*

FINLAND-AWARD

Throes Of Dawn *(Finland)*
"Pakkasherra"
Woodcut Records

In today's scene, "Pakkasherra" is a good attempt. But unfortunately, it mostly tends to stay as an attempt. This kind of Black Metal is somewhat typical to the Finnish, but Throes Of Dawn has at least tried to make it something more. And failed, even quite badly. Many detached parts are really good, but most of the ideas are too similar altogether. I don't know if there is some potential in this band, but they have almost always seeked the easiest way out. The riffs are damn unoriginal, so where's the com of composing? (Most remarkable rip-offs from Abigor and Old Man's Child.) And the production is too fuzzy, using of synths is boring and so on. Was it worth a try? It *could* have been good.
●●+ *Ville*

Thy Primordial *(Sweden)*
"Where Only The Seasons Mark The Paths Of Time"
Pulverised Records

Everyone who has said something about this band has considered this as an Emperor rip-off and I partly agree, nevertheless this is far too Swedish to sound like Emperor (and also far far too boring), but at least the vocalist is pathetically trying to copy Ihsahn. Thy Primordial is modern Black Metal with cheap riffs and unoriginal arrangements, and even their best song doesn't reach the level of the worst Emperor-track ever made. Sad to say, but the only thing that they have done well here is the title of this album.
●● *Ville*

Tiamat *(Sweden)*
"A Deeper Kind Of Slumber"
Century Media

Well this is something nice and different from anything. This isn't metal anymore, but I don't care, music can be good even though it's not strict metal. This is music where rock & metal meet ambient, which means it's mainly quite sleepy, but it goes a bit too far in the drowsiness, you might really go to sleep. If you really start to listen to this, it's really interesting the structures aren't as simple as they might seem, nothing is. These guys have been around so long that there isn't really anything to complain about their sounds and all that other shit. It's all clear.
●●●●? *Sami*

Tura Satana *(USA)* **"Scavenger Hunt / Piece Of My Heart" cds**
Noise Records

"The band formerly known as Manhole" stands on the cover of this MCD. To those who didn't know, Manhole had to change their name because of some other band who had the copyright to it. Well, in my opinion Tura Satana sounds better. But hey, I'm talking 'bout the *name*. Tura Satana plays some kind of rapcore similar to Rage Against The Machine but the difference is that their vocalist is a female (and a satanist!). And actually, she sounds violent. This MCD includes one hit song, 2 remixes of it (which sound irritating and awful) and one Janis Joplin -cover. Well, it's eight o' clock in the morning, I'm really tired and it rains outside. If it was a hot summer day with lots of beer and babes, Tura Satana would have got better points. Sorry lads (and the chick) but blame yourself. I liked Manhole more.
●●1/2 *Henri*

Tura Satana *(USA)*
"Relief Through Release"
Noise Records

The keyword is violence.
Tura Satana sounds like Rage Against The Machine (Yesss! How 'bout "Rage Against the Maschinenzimmer 412"?) would recently have been listening too much to Nirvana. Well, actually it ain't so bad combination at all. This cool CD offers us over 50 minutes of some nice music, which unfortunately lacks some originality every now and then. And Tairrie B. looks like a cheap crack-addict selling "private pleasure moments" in the front of the local nude-bar. But heck, she sure makes my cock instantly bleed whenever I see her picture. Actually I'm right now spanking my monkey on my bed, thinking about her wet... Oops, I suppose that comment won't be printed, or at least I hope so... Buaaahh!!! Anyway, my final judgement cums now:
1. More nude pics of Tairrie
2. More original music
3. More beer to people
●●●+ *Henri*

Unholy *(Finland)* **"Rapture"**
Avantgarde Music

Excellent DOOM with a groove. I'm not going to say anything about boredom here, because it's something that Doom always seems to be, but this isn't as boring as some non-Doom bands. Really good riffs and a good female singer too. The main vocalist isn't so good, but fits like a glove. I'm having an orgasm; pushed back and forth so slowly that it makes me want more and more. And then so peaceful, ohh. Ok sounds for this kind of music, and good ideas. Then the bad points: There are some bad songs here that are really boring, but they are few, and I find nothing else so bad to mention.
●●●●1/2 *Sami*

Victory Style II *(Various)*
Victory Records

I could never have thought that a Hardcore compilation can be this variable, but so it seems to be. I guess that my prejudices derive from the fact I happen to know I'm not an expert in this genre.
Victory Records show that their material is wider than the usual conception of Hardcore is, and so they can afford to start the sampler with such a classic as **Earth Crisis**. The (in)famous straight-edge movement supporters **Strife**, fuzzy-sounding **Snapcase**, all-female **Doughnuts** and intense **Refused** represent the straight aggressive Hardcore, and the mainline is in the hands of names like **Integrity**, **Cause For Alarm**, **The Path Of Resistance** and **By The Grace Of God**, and also lousy standard ones like **Warzone** and **Cast Iron Hike**. But there's more. If Brutal Truth would meet Nomicon under the flag of HC the result would be the progressive, experimental and utterly sick **Deadguy**, which points out as the best band of this compilation. Another really noticeable band is **Hi Fi And The Roadburners** that combines dis-styled Hardcore with 50's rock music, and with brilliant vocals on the top of it all it is really cool and recommendable. Also **Guilt** makes way for experimentalism in Hardcore, but even though it is highly musically advanced the track should've been longer. There are two different bands left, and they are the cute grungy rock band **Baby Gopal** and a doomy one called **Bloodlet**. They're listed. What can I say more then?
●●●+ *Ville*

Vital Remains *(USA)*
"Forever Underground"
Osmose Productions

Ah, massive symphonic Death Metal, including hard, pushing anger, so combining the very dearest majesty and brutal aggression. Really addictive, even though the songs are quite long. Only really bad thing on this album is the song "Farewell to the Messiah", which sounds like Burzum's "Daudi Baldrs" (look for the review earlier). This is really darkening and oppressive, ooh... gives me hideous creeps. I must have more...
●●●●+ *Sami*

Witch-Hunt *(USA)*
"Prophecies Of A Great Plague" mcd
X-Rated Records

Oh yeah! It's nice to know that in the underground Death Metal still lives in other countries besides Sweden. This gets me remembering the Good Old Times, when good music was called good and shit was shit, instead of "good" = Ildjarn = Real Shit. Back to the point. This is aggressive and has everything that is missing from the oh so 'great' Ancient Ceremony. Don't get it wrong, this ain't like Garbage at all. But (as always in my reviews) there are some things that disturb me: 1. The drummer could be working harder. 2. Songs could be more original (I found riffs of 2-4 different bands). 3. The producer could be hanged from his balls so that he would have a close relationship with the treble. But I can stand it somehow, a mediocre total: ●●● *Sami*

World Domination II *(Various)*
Osmose Productions

When it all starts with **Vital Remains**' synth tune "Farewell to Messiah", you're ready to bid farewell to originality right at the beginning of "World Domination II". But fortunately there's next a "real" piece from the mentioned band that gets you moving your head nicely. The other Death Metal tracks on this compilation come from **Angel Corpse** (smells like "Altars of Madness"), **Dark Tranquillity**, **Sadistik Exekution** and **Devilyn**. In the end there's also one terrible, bad-produced and crappy Grindcore track from **Conqueror**. **Mystifier**'s "Leather & Metal" just gives me a headache and bad vibes (not the instrument, you moron) and for the glory of it all that was it for Death Metal. Osmose seems to build up a whole new trend by signing more and more HC-bands, like **Driller Killer**, **Disfear**, **Loud Pipes** and **The Rocking Dildos**, which all, excluding the last mentioned, are good bands and potential to make some nice Hardcore. **Impaled Nazarene** can nowadays also be incorporated in this party. Mr. Luttinen's project **Raism** can be found on this compilation too, and then there's Speed Metal: **Gehennah** and **Infernö**, both really good. Everyone should like them! (Or not.) And **Bewitched**, but the song itself is not so good. I think **Demoniac** must be mentioned here also, but does a crossbreed between Nofx and Venom inspire to buy anything with their name on it? Well, it's cool, or... Ein, zwei, drei, vier! I have never been a big fan of **Tsatthoggua**, so let's forget the band and go for Black Metal. **Swordmaster** offers us two tracks, first from their new album and then one demo version. More album tracks from well-known BM-bands come from **Marduk**, **Necromantia**, **Immortal**, **Enslaved** and **Absu**, even though the two last mentioned play something else than strict Black Metal. The last track on "World Domination II" is from **Majestic Midnight** (how about The Glorious Afternoon?), some kind of orchestral Black Metal with not-so-good production, and the one not mentioned yet is **Gardenian**. Henri said it's Gothic Rock, but the others disagree strongly. It's original though, so decide yourself. But as a compilation "World Domination II" is more or less mediocre. There are lots of good tracks, but also some disgracefully bad ones, of which the majority lie on the second CD. And yeah, there's also a bonus track. Guess the band?
●●●+ / ●●● *Ville / Henri*

MEAT HOOK PRODUCTIONS
DISTRIBUTION LIST

Angels In Exile (USA) *thrash metal*
[demo] (1992) $4

Arise (Denmark) *brutal death metal*
Tale Of The Cannibal (1995) $5

Crimson Evenfall (Finland) *black metal*
Nocturnal Storms Of Infinity (1996) $5
Winterheart (1997) $5
Ad Inferos Ante Christum Natum (1997) $5

Crypt (Finland) *black metal*
[rehearsal tape] (1994) $4

E.T.O.S. (Finland) *melodic death metal*
Bard's Burial (1995) $5

Gloomy Grim (Finland) *gloomy grim*
Fuck The World, Kill The Jehova! (1996) $5
Friendship Is Friendship, War Is War! (97) $5

Gothony (Finland) *melodic death metal*
[demo] (1995) $5

Incardine (Sweden) *death metal*
Moment Of Connection (1992) $4

Kamarinettokuoro (Finland) *prog*
G@ m/ ***** (1997) $5

The Marble Icon (Sweden) *melodic doomy death metal*
Sombre Epigraph (1996) $5

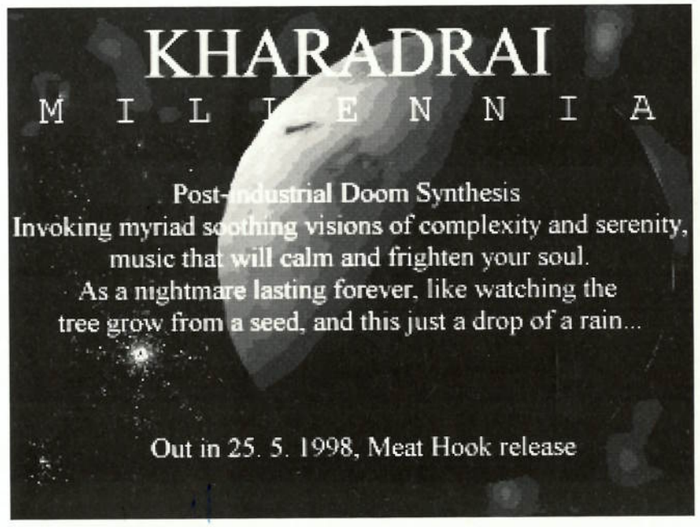
Mother Depth (Finland) *doom metal*
Enwreathing One (1996) $6

Neglected Fields (Latvia) *technical death metal*
Sansara (1996) $6

Unhola (Finland) *black metal*
Mustan Syvyyden Tuulet... (1997) $5

Hintalyokat Suomen sisäisiin tilauksiin:
$4 - 15 FIM
$5 - 20 FIM
$6 - 25 FIM

All items on this list are demo tapes, look for some reviews on the demo pages. The actual release catalogue is on page 63, see it for contact address and ordering information. Ask for updates to this list.


KHARADRAI
MILLENNIA
Post-Industrial Doom Synthesis
Invoking myriad soothing visions of complexity and serenity,
music that will calm and frighten your soul.
As a nightmare lasting forever, like watching the
tree grow from a seed, and this just a drop of a rain...
Out in 25. 5. 1998, Meat Hook release

Soulgrind

- AN INTERVIEW WITH JUSSI HEIKKINEN

Hi Jussi! How's hanging?
It's hanging. Lots of work with the bands and so on. My real job is soon over as I have to contribute a little with my own projects. And the application to the recording school is going etc. So I'm busy.

Soulgrind's new album "Whitsongs" is soon out. How do you feel?
Fucking great. It's the best release I have ever made, on the composition side as well as in realization. I'm satisfied with it.

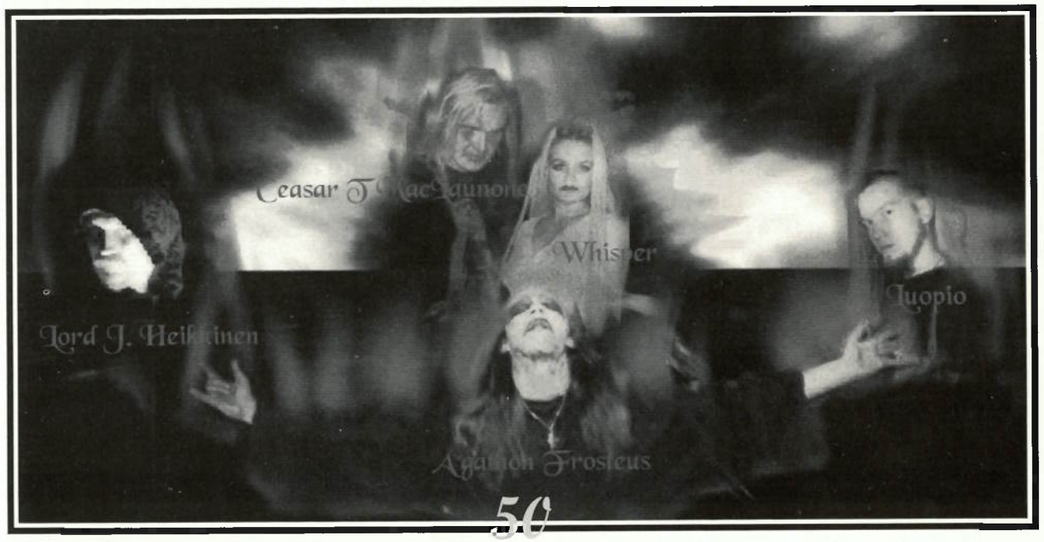
Your style has become a little clearer (so in this case it means more listenable) compared to the previous albums. Have you totally decided to give up all your overperverted experiments? How do you think that the audience will receive the album?
That recording turned out to be like that and it represents this day. I'm of course pleased with the songs on the previous albums too, the realization just sucked. This new album would definitely have been a little different if I had done it all by myself. The direction is right, but I will in no way surrender to some trendy mainstream. I take influences from everything I see and I improve them in my head. Now it's this way, in future it may be different.

You finally made Soulgrind a real band. Didn't you get along with doing everything yourself anymore? Do you think this is the right way? How's it with the members, are they the best possible? Could you introduce them?
Actually it's really hard to do everything from the beginning to the end alone and above all, to furthermore record the perversions you had in mind on the tape. "Hypnotech" by Tenebrae was FOR CERTAIN the last full-length I wholly recorded myself. The playing and everything suffers when disappearing of some insignificant cord pisses you off, you propably know what I mean. The session members were undoubtly important. (*Session* members? -ed) Especially Agathon's (Gloomy Grim, Thy Serpent) and Whisper's (Nomicon, Gloomy Grim) effect and participating in the song making process was great, I will in no way underestimate their contribution. Of course all the riffs etc. were from my pen but with the arrangements they were a great help. Also the producer Kai Hiilesmaa maintained strict order in the recording so that no mistakes could remain on the tape. Sometimes I was really fucked up because of it but after all it was all for good. Oh yes, of course there were also Luopio (ex-Thy Serpent) on the keys and Ceasar MacLaunone on vocals. Thanks for them also. All of the mentioned participated in the project magnificently and with fucking devotion. So they were the best possible. Hail to them!

Now as we came to it, Soulgrind really has two Thy Serpent members. Do you think this has had effect on the little Serpentish sound on "Whitsongs"?
I don't find there much the same with Thy Serpent, perhaps a couple of synth things. It doesn't make two bands the same even if there has been the same two guys in both of them. Soulgrind is Soulgrind and Thy Serpent is Thy Serpent.

With the new members you also made a good decision about giving up most of the vocals. Do you find Ceasar suitable for interpreting the lyrics? What about Whisper? Was the decision about hiring a female voice spontaneous?
Ceasar was the best for interpreting the songs. I have known him for a long time and he has always shrieked so nicely in the bar so I just had to take him also for the recording. He also sang on the "Helkavirsiä" promo and it ended up well, and so the choice was made. And now about female voice. I've always used it in Soulgrind, in every CD. And now when Whisper wanted to do it and I knew that she was highly talented, also that choice was made. It wasn't that spontaneous because I have been knowing about her talent for a while, heard her singing live with her previous bands and in Gloomy Grim from tape. By the way, also Agathon takes care of some vocals, in fact of quite many. Also I scream here and there... you didn't notice anything but the clean vocals?? (Well, at least I didn't miss *them*... -ed)

You do all the music yourself, so you are certainly the right person to tell how a new Soulgrind song is made. Have you got some specific inspiration sources? How's it with the arrangements, how important is the band then?
Yes, all the riffs etc. are by me. Also the ideas for melodies are mine. But they are arranged together, and by that time the others are EXTREMELY important. Arranging is really important to do well, so that we wouldn't make shit soup from good ingredients. Like you can make a household meal from fillet.
Usually a song starts when I get an idea for the



structure, a formula by which the song moves on. Then I just sit and play whatever pops up in my mind. Good ideas I record on tape and estimate them later. After that I take the good riffs, arrange them well, add the melodies and there I have a new song. Usually the best tracks are made at night after severe head spinning sessions. The mind tries to find its original shape and then there sometimes drops a few good ideas. So the keyword is balance of mental horror.

What kind of instruments do the members of Soulgrind use? Is the rehearsal room equipment fashionable?
For sure, there's everything from swords and harpsichords to kimonos. The songs themselves are rehearsed from basics, guitars and drums. Then we add vocals and synths. In fact Ceasar's vocals were done straight in the studio without any rehearsals. Like what we felt. And I think they turned out to be good, no reason to complain. Understandably we had to practise Whisper's parts a bit. Then in the studio we add all kinds of different instruments if we feel like it. Everything from mandolin and tambourine to different samples. I really enjoy that kind of studio working.

Soulgrind did some live shows even in the times of your solo career, yet with session musicians. How about now? Premises for live activities are still a little insufficient, you'd have to hire at least a bassist if not even a second guitarist.
The intention is to do some gigs at GOOD places after we have got the show ready. Everything depends on how Agathon and Whisper have time. Let's wait and see how the album is accepted and think more then. Musicians are already chosen.

Did the contract with MMI fail or were you free when you signed with Regress Records? Did you get offers from many labels and on what grounds? Did the guys on Regress listen to your previous album or had you done a promo tape of some kind for instance? How does your new contract seem?

Regress Records has always been enthusiastic about Soulgrind, right from the first single ('93).

I didn't send demos anywhere, but when Regress heard that my deal with MMI was over they wanted me there. And when the deal's great - good budget, efficient distribution etc. - it was simply damn easy to sign for them. By the way, MMI doesn't work with metal anymore. Don't know what's up with the man, anyone who has heard anything can contact me. Oh yeah, Regress heard one really immature tape done with my computer and they showed interest even towards it. And then I did this "Helkavirsiä" promo and the album. Now they are so happy that they are jumping with both feets together. (ha)

Once more back to the genre, are you going to continue with this current style you've found in future also or are you for instance going to even more straighter direction?

...and Jussi Heikkinen continues...
an interview with

TENEBRAE

Tenebrae has just released its second album "Hypnotech" through Shiver Records. What do you think of this release? Does it cover your expectations?
Jussi: Too small budget and wrong guys in the recording. The whole thing would really have gone a lot better with the current line-up. I think the songs ARE outstandingly great, it's the realization where we halt a bit. Tenebrae is at its best live. There are the good and the bad moments on "Hypnotech" but at least you can't blame us for any plagiation. Tenebrae stands and stays on its own way, respect it or not. If you don't ...I couldn't care less.
Tommi: Really the things would've not gone better if it depends on me! Just for fun I would've fucked everything up!

What it's like to play Christian thrash metal in Finland?
Jussi: I guess it sucks really bad. We were once playing on a festival with Tenebrae, where some shitty band played Pantera-ish beating with christian lyrics. And between the songs they preached about Jesus. We simply had to pay them back when we got on the stage.
Tommi: I would want to play christian thrash metal in the same band with Anton LaVey (who is as christian as a christian can be).

Thank you for the interview. Have you got any future plans you would like to lighten up for the wide audience?
Jussi: Yes, European tour. We have now Ohjelmatoimisto Harmaa Susi Grey Wolf OY where e.g. Gandalf and Corporal Punishment take effect, so I think everything goes well from now on. And a video should be done, I guess.
Tommi: And me goes to Japan.

Text by Ville

No way straighter! I think this balance is good. Well, the music can change itself but it will always be gloomy.

What values do you support?
True frendship. Brotherhood.

What do the following words tell you?
Kalevala: A great national epic. Its legends are comparable to the ones in another well-known storybook, the Bible.
Tuonela: A cold place.
Epics: Cthulhu.
Life: Death.
Children: Perhaps some time.
The sun: Finnish summer. Fuck, that grim one who says he doesn't like the sun and lives somewhere in the fucking south should come over here to the north. I think the sun would then do it after all the snow and coldness. I am a different gloomy guy. Nature rules. (It truly does, but does it make a gloomy guy different from others? -ed)
Prog: Great when used right.
Immortal: Pure hate!
Isvind: Jäätuuli.
Soulgrind: The master of all bands in the Universe. A thought about state of mind where empty is as strong as victory itself.
Princess Diana: ?...useless.
Mother Teresa: There she went. Extension of religion's penis.
Suomi Finland Perkele metal magazine: Well, a little more original and less used cliché would've been better. Really rocking 'zine in the future. (And to whom might this magnificent publication be focused? Check out the little print on page 59. -ed)

Imagine that a bunch of aliens would abduct you in the meaning of obduction and would give you only one chance to talk. What would you say in this situation?
I am your new master, bow to me. From now on, you shall do whatever I want and nothing else. Understood?

Understood. Tack så mycket för den intervju.

Text by Ville

jussi Heikkinen
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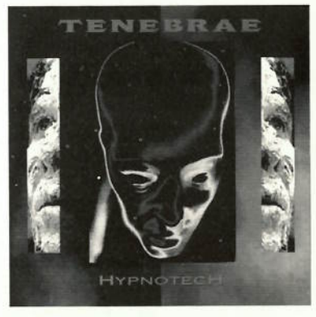
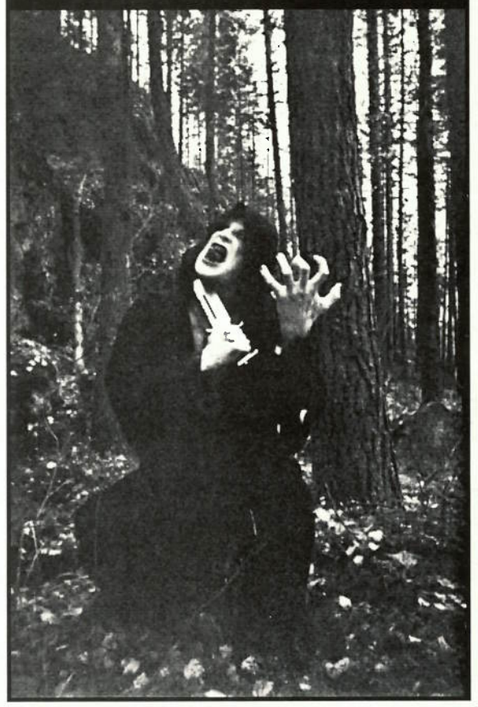
00300 Helsinki
Finland



Darkwoods my Betrothed

Here's an interview with Nattasett from Darkwoods My Betrothed, which should be a familiar name for most of you. The interview turned out to be quite long so let's make the introduction a bit shorter. Just read!

Text by Kalle.



When did the *his*tory of Darkwods My Betrothed begin? Who were the founder members?
Darkwoods My Betrothed was founded at the end of the year '92 by me and Jouni. Teemu and Tero joined the band about a week later.

Do you still wear corpsepaint as you used to do?
We wore paints as long as our lyrics were satanic. But if we play gigs in the future, I think we'll use somekind of make-up. It helps to create a gloomy atmosphere in the stage performance.

What is your opinion about the Finnish metal scene? Are there any bands worth of attention?
Finnish metal scene is getting better, new interesting names are breaking out. I haven't really followed the scene lately, but the number of bands and maybe even the quality too are better now than they were in the early times. Some good bands on their fields are Unholy (rip), Thy Serpent, Nattvindens Grat, Nightwish, Barathrum, Tarot, Aeon, Ride, Amorphis, Wanderer, Sentenced, Stratovarius, Morning Star and perhaps some others too.

Long time has passed since the releasing date of your second album "Autumn Roars Thunder". Are there any plannings for a new release?
The basis of the new album has been already recorded and it will be released in late autumn or in early winter.

I have heard that the current style of DMB is musically closer to raw Black Metal than it was on "Autumn...". Do you still have the acoustic parts left? Are there any other musical changes?
You're right, our current style is in the vein of "Autumn Roars Thunder"'s songs "Nightowl", "On the Top of Falconhill" and "I Burn on Stake", though in my opinion the new songs are better. There are more parts with double bassdrums on our new album and as a matter of fact, there's going to be quite many acoustic parts also. And the vocals are even tighter than they were earlier.
Furthest Shore, a project including myself, Teemu and Tomi is going to play that more epic and slower -kind of stuff. And by the way, Furthest Shore's debut album is going to be released at the end of the year. Well, it's late "only" about a half of a year...

Rumours tell that Teemu left the band. Have you found a new bass player? Has the line-up changed in other ways too?
Yes, Teemu left the band about a year ago. He formed his band Wizard to go in alongside with Nattvindens Grät and there simply just weren't time for all the bands. Otherwise the line-up has stayed same. The basses were played by Jouni and Tero for our forthcoming album.

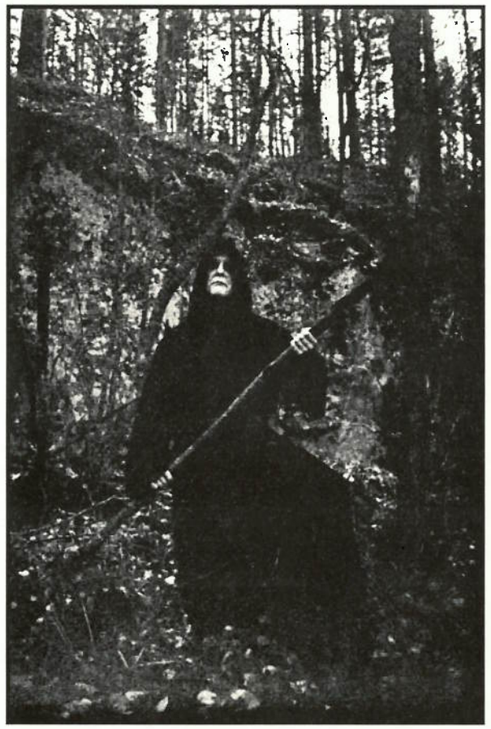
Who is responsible for the lyrics now when Teemu has left the band? Do lyrics play an important role in DMB?
The lyrics for our next album are written by Teemu and Wilska, the vocalist of Nattvinders Grät (who by the way also plays guitar on Wizard's album). I think our lyrics have a great meaning compared to the texts of some other bands. They give a chance to get familiar with gory battles in Norway (the first CD) and in Finland ("Autumn Roars Thunder" and the forthcoming) for those who are interested in Finnish pagan history. I think Teemu's and Wilska's lyrics are damn good. So why shouldn't we use their talents?
Let's repeat the concepts of our recordings. The first album, "Heirs of the Northstar" is about Viking mythology. "Autumn Roars Thunder" tells about the time when christianity was brought to Finland by force from Sweden. It's also spiced with fantasy and neo-romanticism. The upcoming CD is about the witch hunts in Finland and the destinies of witches. It will be named "Witch-Hunts".

What kind of music you listen to? Can it be heard in the music of Darkwoods My Betrothed?
I listen to many variety kinds of music, but it cannot be heard on our upcoming album, because Jouni has composed all the songs. Here are some examples of my music taste: Kingston Wall, Uriah Heep, Led Zeppelin, Black Sabbath, Rush, AC/DC, 70's Kiss, old Iron Maiden, Hedningarna, Type O Negative, Jethro Tull, Hawkwind, Pink Floyd, old Genesis, Kula Shaker, Chick Korea, Carl Orff, Edvard Grieg, J.S. Bach, The Doors, Danzig, Mortiis, Bathory, Mayhem, Emperor, Dimmu Borgir, Ulver, Gehenna, Satyricon, Enslaved, Zyklon-B, Burzum, Arcturus, Venom and so on... (A great music taste indeed! -ed)

How long does it take to complete one song?
The writing of songs depends totally on feelings. Sometimes you just don't have the feeling for it, like I don't feel like writing songs on the moment. But on rainy autumn nights I can write many songs in a short period of time. Usually the basis of a song is written by one person and then he presents the ideas to others.

Have you played many live shows? Have you planned to play any gigs in the near future?
We have played live exactly two times. Both gigs were at Kitee in '93. We have planned to play some live shows in autumn, but probably they are not going to happen because of the lack of time.

What kind of people are you folks? What things interest you most? Do you have a life's philosophy? Have you ever thought about having a family?
What kind of people we are? Well, hard to say. Perhaps you should ask it from someone who knows us well, so he/she could tell his/hers opinion. But at least we're busy people.
I'm interested in music, movies (horror and documents considering nazism/ concentration camps, serial killings and such subjects) and all kind of infinite evilness that lurks in subjects as nazis' philosophy of destruction and the ways of annihilation. I have been collecting books, articles, pictures considering forementioned subjects about ten years now. So I have succeeded to gather somekind of archives by now. Of course there are other interesting subjects too, like mysticism, paganism, satanism, odinism and so on.
Though I have a great amount of information about previously mentioned subjects, I'm not a nazi, because there are some bad and unessential sides also in nazism which I'm not interested in.
There isn't a life's philosophy which I would follow, but I have connections with some different kinds of organizations as KKK, skinhead movement, Satanic groups and so on.
Everyone can choose one's own destiny and live by it. By myself I'm an individualist agnostic, but certain kind of paganism and vicinity towards nature have always been an essential part of myself.
I have thought about having a family sometimes, but it's not topical right now. And I would assume that it doesn't even interest the readers of your magazine.



Do you have a favorite writer or philosophist? What book did you read last time? Do you read a lot?
There are many good authors, but I like especially B.E. Ellis, Tolkien and Stephen King. The last book I bought/read was "The Hunt for a Devil" which is a reality based desription of Russian serial killer Andrei Tshikatilov, a man who savagely murdered 52 women and children in Russia.
I read very much. E.g. at the moment I'm reading three different books, though I have read them earlier. The books are "Treblinka" - the diary of Rudolf Hoss, "120 Days in Sodoma" by de Sade and "The Lawyer of Death" which is a book about Adolf Eichmann.

Do you have any spare time? Do you have any hobbies (besides the music)?
I have some free time. I play drums in Barathrum, the tape of which we were just recording. Other bands I'm involved with are Furthest Shore and Howl. I keep up my shape by practising Thai-boxing and by playing soccer.

What do you think about the satanic crimes such as church burnings and grave desecrations? Do you consider satanism as an essential part of Black Metal movement? How about terrorism?
I have nothing against church burnings. Everyone does what one looks important to do. But I think that 2-10 years in prison just for burning a shitty church is a bit too much. But the society is what it is. It has set the limits and norms for the people and for the deeds of them. Though all kind of fanatic religiousness pisses me off, I don't consider church as a threat for myself.
At the moment satanism is a part of BM music, though it might be dying down. But certain kind of mysticism, darkness and aggression belongs to Black Metal. These subjects makes it powerful and interesting.
I don't think terrorism belongs to the BM movement as an essential part, at least not anymore.

"I don't think terrorism belongs to the Black Metal movement as an essential part"

What is the thing that drives you to write music? Can you foresee the future of the Metal scene?
I just like music and composing and I'm glad if someone else likes our creations too. I think the Metal scene is strong and stays strong. In BM field there's a new trend to play old-school Black Metal in the vein of Venom and co. But that's just the way world goes, always something new must born or the old ones come back.

Thanks for the interview, Nattasett. Is there anything else you would like to tell us? Here happens to be some space left just for your final words.
At the moment we're in the studio with DMB recording our third CD, which is scheduled to be released in early january. If we play any gigs, they are going to happen probably in march. We have planned to play those gigs as a small tour, maybe with Thy Serpent. But I'll return to the subject when it's more topical.
Yeah, I think that was it. Thanks for the intie and interest towards our band.

Darkwoods My Betrothed
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70460 Kuopio
FINLAND

New album from Darkwoods My Betrothed, titled "Witch-Hunts", should have been out at the turn of the year.

Meathooked #2

WHAT TO EXPECT?

Interviews:
- There will be more short interviews.
- The interviews will differ more from each other.
- There will be also some interviews with Meat Hook Productions' own bands.

Reviews:
- 'Zine reviews will be added.
- There will be more demo reviews.
- The reviews will be less polite but more correct.

Essays:
- Also other members of the staff will write essays.
- There will be different essays.

Comics:
- The Meathookaz will be continued.

Other material:
- There will be lots of out-of-place stuff.

Advertisements:
- No one has yet said to be interested in advertising in Meathooked. We'll see.

Lay-out:
- The pages will contain more text and less empty space.
- The font size will be standardized to 7 points.

Freelancers:
- Freelancers will still be used if necessary, but there's no need for you to apply.

The issue:
- Meathooked #2 will definitely be better than this and offers much more correspondence to your money.
- The price will propably be the same (S6/25FIM).

REMEMBER:
THIS IS PROFFFESIONAL.

Tyrant

Rain, rain rain. The sky bleeds, like it just wanted to make me pissed. Damn those penguins; I'm tired, wet and late. Damn, damn, damn!!! But after all, I made it to the train although I had to run a lot. But it never rains inside. Well, I've still had enough. Stupid penguins! When I drag my still all-soaked body to the Malmitalo where the band's rehearsal place lies I have to force my way through the tiny gangsta rappers and pants baggy enough to cover a whole football field. But fuck, here I am, only five minutes late standing in the rain swearing myself guiltly. After a short discussion about where to talk we find ourselves from the smoking room of the Malmitalo having a little chat about Tyrant; the past, the present and the future. And here come the facts...

text by Henri

- Differing from the four other Tyrants, this one hails from Helsinki, Finland.
- Consists of five members: Lord Silence - vocals/guitar, Shadow - guitar, Shanodin - drums, L. Storm - bass, Natassja - keys
- Has been around from the year 1993, first named as Akhkharu playing only covers of Metallica and Slayer, but after Lord Silence's fond of tyranny and ancient leaders ruling by the iron fist the band decided to change the name into what it is today.
- Plays pure raw and fast, yet still melodic and kinda original Black Metal.
- Discography contains only one-song promo tape called "The Gate To Eternity", but one can expect new material released in March 1998.
- Is a difficult band to interview: Last time I tried to make an intie with Storm, Shanodin and Shadow we all were so heavily drunk that the whole thing seemed to get a bit too unserious containing frightening facts of L's strange desire for humping dead persons... Anyway, when Lord Silence saw the ready "in-depth" interview in its full gloriousness he said that it won't be printed "or else..." Well, maybe we publish it some day. You'll never see...

THE MUSIC AND THE MUSICIANS, CHAPTER I - HOW TO MAKE A TUNE

The smoking room is quite small, I think. At the opposite of me sit four males looking puzzled.

"What do you mean?", asks Lord Silence. "We are the Tyrants of Black Metal.", he replies when I ask for why they have chosen the name Tyrant. And there couldn't be a better answer.

As the Tyrants perform the dark art of Black Metal they should be better than your average evil BM-band from the nordic lands of cold... And if they do great songs, they'll be. So, who is responsible for the music and lyrics?

"Silence is", says Shanodin, leaning forewards on his chair, "but only for the lyrics and guitar riffs. Then he comes to the rehearsals with the concept of a new song and we all participate in making it a ready one."

"And then Natassja arranges her synth parts when the structure of the song is decided.", I hear Mr. Silence's voice from the background.

And the inspiration comes...?

"From the music we hear.", Shadow rushes, but Silence denies...

"The inspiration just attacks anytime and from anything, so there are no rip-offs from the Norwegians and thus there really ain't any special formulas behind our tunes."

Damn. And I thought the answer would be something like "From the cold woods of the North" as usual... Or maybe the legendary one "You know, when you look to the pale skies on a stormy winter night seeing the wolves gathered summoned by the fullmoon..." or something like that. Well, even prophets do *some* mistakes. Not *always*, but once in a blue moon.

"I see music as a medium to create special feelings inside the listener's head and that's why I think anyone is not able to get inspired from an already-composed song. At least I'm not used to that.", Silence continues.

From the inspirations to the rehearsal sessions again... How often do you practise?

"Thrice a week and from two to four hours.", answers Shanodin.

So we don't have to be afraid that you might sound as Isvind, right?

"I don't think so."

And what it comes to the songs, according to the mr. low-tuned himself, L. Storm:

"Of course people can make shitty tunes if they want to. We just won't."

"Yes", I hear from the right where Natassja sits. "Bands like Darkthrone compose pure shit when talking musically, but speaking about the true meaning and the message behind Black Metal, nothing beats 'em."

RELIGION? NO THANKS.

"Antichristian? Hell yeah! Everything in our music is strictly antichristian: the music, the message and of course the outfit, too.", comments Lord Silence, wearing proudly bullets enough to equip a small gun shop, when I ask whether the band's ideology is antichristian or not.

"But as long as there are five different persons in the band, we've got so many ideologies within it. So you can't draw a specific line to define a common ideology in our band, because it's impossible thing to do. And why even want to?"

Well, some time ago the St. Olavi's church in Tyrvää, Finland was set on fire. Any comments?

"Brilliant thing. I really, really support it.", rejoices Silence.

"But if looking things from another direction, it *was* a historical monument, and..."

"Cut the crap.", moans Silence to Storm. "That kind of history *must* be destroyed **FOREVER!!!** The history of weakness..."

And from the history of flaming weakness we moved to a discussion about a certain band which is nowadays really popular among the teenagers of today.

"We are the tyrants of Black Metal"
- Lord Silence

No, it's not **Cradle Of Filth** or **Dimmu** Bur... oops, **Borgir** but it's **Marilyn Manson**, the sonorous freak show. And what do the Tyrants think about the Mansons' (No, not the brother-triplet. That's **Hanson**! And they are better, or at least cuter than the Mansons.) burning desire to tell these teens facts like *"I consider it (Satanism) to be a record about individuality and personal strength. Putting yourself through a lot of temptations and torments, seeing your own death and growing from it. In the end, it has an almost positive, even a Christian element to it."* (Guitar World 11/1996)

"Well, I find it positive to feed more and more people with thoughts like that, but music-wise Marilyn Manson is quite a crappy band.", says Shadow and immediately after his comment Storm continues:

"It's total fucking shit."

Neither does Lord Silence like it:

"It's not even *music*. And actually, I guess that Church Of Satan's member count rises extremely just because of the people who think it's the official Marilyn Manson fan club."

But so, when Silence spoke about the infamous little organization I had to ask do the Tyrants have anything to say about the C.O.S. and A. LaVey?

"Well... umm... LaVey's got some good points in his book... But at least he's a helluva good businessman indeed." admits Natassja, who has actually been quite silent (heh, what a crappy joke! -ed) during this little interview.

When I told the band that Anton is having a good time now... but six feet under the earth surface they went really sad and wanted to send some flowers to the poor widow... or maybe not:

"LaVey's dead and that's actually quite a great thing.", grins Shadow.

When I suggest that he's only retired and not dead, just like Elvis, Storm enthuses *"LaVey lives!"*, giving us all some good laughs.

THE MUSIC AND THE MUSICIANS CHAPTER II - OTHER BANDS AND TRENDWAGONS

When speaking about the five Tyrants' musical taste, the answers are quite different. Or actually, different but same. The whole band claims Arcturus to be a great musical inspiration, but the opinions differ from each other like night and day. When L. Storm likes all kind of music, Shadow answers he doesn't like almost any other music than Black Metal.

"I think Anton LaVey was a great businessman."
- Natassja

"Well, maybe some classical.", he says.

"But how about your fave bands?", I ask.

The answer is simple.

"Of course my all-time fave is Tyrant.", says Silence.

Also L. likes it as the best one. But what it comes to the other bands, the answers pop out like, according to Mr. Silence, "like shit from the butt."

I hear names like Arcturus, Emperor, Slayer, Limbonic Art, Mayhem, Borknagar and so on. Of course this list *could* be long enough to fill the next three pages but I think it's better to stop here. And instead of the list you'll now get a closer look to the Tyrants' opinions of other bands.

The "Cradle Of Filth -syndrome" (meaning female vocals and a lot of synths) doesn't make Natassja happy. In fact, she hates the new Filth-album.

"Some bands use those things well, but most of these new crappy melodic synth-spiced bands just fuck things up by sounding all the same than the five hundred others.", she says.

Also Dimmu Borgir's latest offering doesn't make the band scream for excitement. And the same goes for Old Mand's Child, except from Lord Silence, who thinks that "Born of the Flickering" has got some good riffs on it... yeah. I personally think that even my grandmother could make better ones, but maybe I'm just bored with those NWONBM (standing for *New Wave Of Norwegian Black Metal*) -bands. Or maybe I just don't like untalented composing.

But the whole band thinks that it's just a question of different opinions here. And about them, Lord Silence admitted that at least he is not able to change other people's opinions "because only violence can help me to do that." (As was later told, Silence *did* have to change the guitarist of Crimson Midwinter's opinion about Tyrant at the Osmose-Fest... with a Doc Marten.)

But who should and who shouldn't play Black Metal?

"Well, 90 percent of people who listen to Black Metal don't know a shit about it.", he says.

But whay makes he think he knows?

"I do it straight from my heart."

Nice. But also Natassja complains about this by accusing the Finnish youth program on TV, Jyrki, of being guilty to the crime of trendsetting.

"It sucks that Jyrki brings BM to those teenagers that don't even bother to think the message behind it. But of course I've seen some 14-year old lads deeply obsessed by Black Metal straight from their hearts.", she tells.

"Yeah. I think one shouldn't play BM as 'trendy music'.", says Shanodin.

"Well, Shanodin, you're absolutely right, but can you name me at least one band that admits to be trendy.", I continue.

"Heh... I bet you can't.", Natassja grins.

Of course what it comes to the "who's allowed" -question the band has got a lot to say.

"Of course anyone can make a Black Metal tune.", tells Silence.

"But those who don't go deeper into the ideology can't make a *good* Black Metal -tune 'cause a good one has always the true meaning of BM behind it.", comments Natassja.

As I ask about the suitable outfit for a BM-warrior, Silence answers shortly:

"I admit that you don't have to own a long black hair or a lot of spikes and black clothes, but I think one's outfit kind of represents his ideology."

Huh. But hell, I'm still proud of my white "Night of the living dead" T-shirt and Dead Kennedys sleeve patch on my jacket (which fortunately *is* black). Well, who said that I'm a die-hard black metaller anyway?

Also Shadow hates to see short-haired rapper-looking guys playing BM, but after a short discussion the whole band thinks that one doesn't "play BM by his outfit, but heart." Whew!

THE TYRANTS AND TYRANNY IN GENERAL

A couple of years ago we got this Adolf guy from Vienna starting up a nice national socialistic party and finally ending up himself and in the process six million Jews. Unfortunately, this misunderstood genius left permanent traces to the mankind. And for some reason his acts and opinions are often related to the BM-underground. Bands like Nåstrond and Graveland are being known of having fascistic ideology and an open loath for non-white people. But how about Tyrant?

"It sucks.", says Storm. "Racism and racial separation are useless things."

Lord Silence kinda agrees: "Of course racism is stupid, but what it comes to the Jews, my opinion differs from Storm's. The Jews are low-life Untermensch and a plague of the human race. So yes, I am an antisemitist but absolutely not a racist."

But fascism? Do the Tyrants like tyranny?

"Sure. That's a great thing.", Silence replies.

I try to defend my personal opinions by asking Silence would it be fun to not to be allowed to express one's feeling and opinions. Yes, I mean the limitation of freedom of speech. But even though he admits that the freedom of speech is really an important right to have among other rights like freedom in general and the opportunity to *do what thou wilt*, my comments don't make him to re-consider his view.

"I think it would be a great thing to live under fascistic rules."

Somewhere from beyond the smoke caused by cigarettes I hear a woman's voice saying something like "I haven't examined that thing so I'm not the right person to comment on that."

Oh, Natassja, Natassja. How am I ever being able to do an interview if four out of five in the band just act so fucking politically correct? So, the fascism-thing kinda went down the drain. Well, at least Silence had some opinions. And besides his opinions about Jews he had also a really negative (or should I say fascistic) view on invalids and other "worthless scum". We ended the discussion by speaking about alcoholists and drug addicts. So, should they also be destroyed?

"90% of people who listen to Black Metal don't know a shit about it."
- Lord Silence

"Racism and racial separation are useless things."
- L. Storm

"Nah. Finally they end up by destroying themselves, so ***never stop the madness!!!***

THE MUSIC AND THE MUSICIANS CHAPTER III - SO, HOW ABOUT YOUR MATERIAL THEN?

As we sit nicely in our armchairs smoking cigarettes and chatting this'n'that the topics are slightly heading to, once again, Tyrants' music. So, how about the gigs then?

"Heh, funny you asked. Every single gig we've done have been fucked up in one way or another.", laughs Silence. "But what it comes to our material on the gigs, we usually play our own songs, but of course we've also included some Slayer- and Mayhem-tunes into the list of performed songs."

"Talking about the cover-songs, why did you decide to play 'The Freezing Moon'?", I ask. Shadow, the guitarist with spikes-larger-than-life-itself answers by telling me about the ultimate feeling of brutality when performing the song live.

"Besides, people usually recognize the song."

Also Shanodin replies: "Mayhem just simply rules." And of course the band flatters Slayer, too.

"On our latest gig (Which I saw. A fucking piece of holocaust. -ed) we played seven songs of our own and three covers of Slayer and Mayhem." (How about one and a half songs of Slayhem? -ed), says Shanodin, and continues:

"So we played ten songs."

But why only seven own songs?

"Well", starts Silence. "The process of songwriting happens so slow when talking about us, so there just simply ain't so much great tunes of our own to play. Of course it would be easy to make crappy songs, as L. said, but we want to play pure elite Black Metal."

Ok then. But do low-tuned guitars belong to the pure elite BM?

"Absolutely not.", replies Shadow.

Well, the forthcoming demo will contain four songs, right?

"Yes, and there'll be no intro or outro.", says Silence.

So... Will it be more or less Norwegian-influenced as 90% of Finnish BM of today?

"Noooo!!!", he moans. "It will sound like **Tyrant.** Well, maybe it'll be *a bit* Norwegian-influenced but certainly not as much as people would think. We'll propably record it in Kivi Studio and it will be released in March anno 1998. Naturally, one shall hear ripping chainsaw guitars accompanied with tormenting drum beats and beautiful, sorrowfilled synth parts on it."

Nice, nice. I just can't wait to hear it. But now we leave the material of Tyrant behind us and dive into another world of penguins and fire-breathing: the darker (!) side of Black Metal.

EXCUSE MY LORD, BUT WHICH BRAND OF FACE PAINT DO YOU PREFER?

I hate posing. And so do the Tyrants. And speaking about it; As we all know, what happened to Death Metal was *1) birth 2) the underground years 3) trend wave* and finally *4) a death-sentence in a box with walls built from the six true and faithful-to-their-genre -bands*. So... what would be the situation of BM today in the age of the trendwave-height and do you five out there agree with me in the DM-concept?

"Yes, but, you know, Death Metal isn't dead, but it certainly ain't in its best condition.", comments Natassja.

But do you still like it?

"Nah. It's shit.", laughs Storm, but Silence continues:

"Some Death bands are ok, it kinda depends. Many music styles have their own strong sides when speaking musically, but in my opinion e.g. melodic Death just ain't one of them."

I agree. But what has the drum punisher got to say?

"Well, I still like some Death Metal, of course, but I think one cannot listen to some specific music genre all the time. At least I have different 'seasons' within my musical taste. To me it's impossible to stick in one genre forever."

No doubt about that, herr Shanodin. And so we discussed about the trendwaves of the moment and the future of Black Metal. Will or won't?

"I hope it won't get as big as DM went.", says Lord Silence, and the whole band agrees.

The opinions are quite the same: the trend of Black Metal will soon be destroyed and only the true ones will then remain. But none of these Tyrants told me who are 'the true ones'... Well, at least Enochian Crescent is not one of them, we all laugh.

"They should leave the posing to the clowns and concentrate on music instead.", Natassja gets more serious.

"Yeah", we all agree. The subject of derision is some people's eagerness to take some things *a bit* too seriously. Meanwhile our sport-hero Samoth and his group were almost in panic because of the quantity of metalheads who had come to watch them playing in Helsinki, ugly rumours told that the vocalist of Enochian threatened to burn a pentagram into his skin."

"Well, he didn't do *that.*", says Natassja. "But at least he seemed to like beautiful men indeed."

We all burst into laugh. After all, all black metallers are not miserable and evil *all* the time. Or at least these aren't.

Finally I ended up with a question about the favourite food of each Tyrant, but...

"I don't think anyone wants to know our fave meals.", says Shadow.

"Well, is there a question then you'd like to be asked?"

"Come on, fuck off.", Shadow strikes. "The interviewers are for making questions, not the *interviewed* ones!"

Ladies and gentlemen, the Tyrants have spoken.

Tyrant
c/o Lord Silence
Maistraatinkatu 7 I 53
00240 Helsinki
Finland

GIG REVIEWS

SATYRICON + THROES OF DAWN 13.9.1997

It was a stormy autumn night, and the thunder roared above Hellsinki. All the dark brothers were gathered and they were heading towards the Pantheon, or Lepakko as it was called among the mundane. Everyone knew what was to be expected: the Norwegian Kings of Darkness had arrived and there could not be any rest until they had released us from their grip.
Inside the Lepakko there were already hundreds of people waiting for the first band to arrive so that Satyricon would sooner be in front of their eyes.
Throes Of Dawn came to give us all a taste of the hellish flame, and woke the whole audience with "Pakkasherra" and the inverted Orthodoxian cross. But they weren't enough for the people.
Then the stage darkened and was left silent. It was the time of the waiting. Invocations were made with the mixture of corpsepaint and puke, and it included the singing of Finnish national anthem, shouting words like Satyr, Storm and the almighty Wittu.
When the clock stroke twelve times Satyricon appeared, and started to blast the hell out. The crowd only watched in awe the Norwegians, though Satyr tried to get them move their heads, but the Finns were too drunk to understand. And even when Satyr spoke for "The Night of the Triumphator", nobody knew whose song it was, and this propably was the only time you could have seen Satyr embarrassed.
After playing a wearing set everyone wanted more from the night's kings, and they humbly came back for the hungry audience, who were satisfied with one song, for they knew it was over.

Sami

LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI

SENTENCED 26.9.1997

+ AT WINTER'S END
THRONE OF CHAOS

First of all, I missed about an hour from the show, but as a matter of fact I was so drunk that I wouldn't have got any special vibes even if I did get there on time. And on the other hand I'm quite pleased with the fact that I was drunk because the support section was awful.
Throne Of Chaos was currently on stage when I got myself in. Somewhat typical Finnish semi-Black Metal it was, I don't care to recall it more accurately. Maybe it got in my subconscious though, as I got shivered when I later thought that they had got a record deal. Well, luckily it was a self-release that I saw. My ticket said that the other support band would be At Winter's End, but I don't know if it was it. Crap it was anyway. The whole thing before the headliner deserves no positive statement because it only made my physical self feel worse.

Would you let this man review a gig for you?

But Sentenced was great.

They played a lot of cool songs, as always, waking the audience with a great stage performance. Especially the vocalist Ville Laihiala did a good job. Besides singing well he also did all kinds of gesture, making the gig worth watching also instead of just listening and some banging.

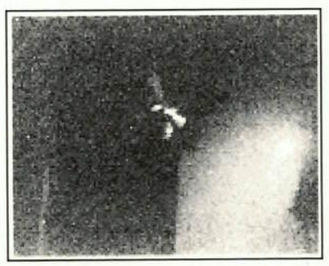
The musical side was fully in control, and the whole band played together accurately and tightly. Their most noticable performance was the old Maiden-tune "The Trooper". Really much faster than the original or Sentenced's recorded version it surely awoke even the most depressed member of audience.

So Sentenced gave the audience a good show, but I really enjoyed the night a little later.

Ville

LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI LEPAKKO HELSINKI

DIMMU BORGIR + CHILDREN OF BODOM 30.10.1997



This gig has been my worst excuse to get drunk, but in a way the best, because no one would've survived through this without being really drunk. Diamu Borgir is THE Trend-Black-Metal Band of the decade, and this gig fed me up with trend Black Metal. In fact it fed me up with almost every sort of so-called Symphonic Black Metal (I reviewed Emperor before this gig so...). But Children of Bodom saved the night before it was ruined (?). It's really listenable even live and they had a stronger set than Diamu, they were great. Yeah. Well, ok Diamu got more crowd than CoB, but that's only for their chart-success. So you trendy BM-fuck, fuck off, fuck in, and fuck out.

Sami

**Nomicon started in late 1990, when T. Huttunen and T. Launonen made a couple of songs, after which they teamed up with their first guitarist and made enough material for a demo, which was later released through Hard Blast rec. as 7" called "De Rerum Natura". The singer for that demo was found two weeks before the recording, but the demo still sold about 200 copies. Then after a year came out the demo, "Tri Angle" that should have been released on CD by Wild Rags, but as obvious it didn't. "The Me" was delayed 1,5 years because of Tombstone rec. and then came out as a split with Samath in 1994. The last gig of this band with it's old line-up was in 1993 October, after which it broke up.
T. Launonen tried to regroup Nomicon a few times but it didn't work because of the drummer. Agathon introduced the possibilities of a computer to him and he decided to make an album with computer. Then he got together with Roope Latvala and picked up some equipment from T. Tolkki of Stratovarius, and then went to Waltari's dwellings. Here is our interview with T. Launonen.**

Your just published new album "Yellow" isn't as chaotic as "The Me" was, why is it so?
Chaotic? Umm... I've received comments saying that it's still quite confused. I don't know, maybe it's because I've listened to Black Metal so much. By the time of "The Me" I didn't listen to Metal at all, I was then in Jyväskylä Conservatorium, where I developed a melody-hatred, and it lead to "The Me"s absolute technicality and chaos. I don't have that enmity anymore, in fact when I was making the bases on my computer I tried to make more melodic and less complicated stuff, but it become as it is now and I thought 'so what'.

There are bands that are too simple...
Nomicon has always been a complicated band, so why to try to change it violently? If it comes naturally, let it come. You can do other things in other bands.

In "Yellow" there is a synth (in fact a computer) and a female vocalist. Is it trying to be more artistic?
Well, maybe. Is a band really a band without church bells, eh-h? In four years opinions change. At the time of "The Me" I never even dreamed that I would like synths, but now I do along with the female vocals. For the next album I will again do the computer programming first, even if it might have live drums this time. No, in fact I'll make the lyrics first and then the music. For years I've been dreaming of doing the lyrics first and then the music upon their moods. It has never worked out because I've always got carried away by something like this computer thing now, and I've just started to do music in a thight pace and done the lyrics afterwards. It would be nice to have a little more time so that I could contribute more.
Well, don't know about the artistry, whatever it means. It's not any kind of painting, just some uneasy banging.

But "Yellow" has some more atmospheric parts.
Yes, well I've got nothing against atmospheres.

In the former line-up of Nomicon something really screwed, as everyone went their own way, so were the new choices of the players critical?
"Yellow" wouldn't exist without Roope. My first idea was to include three guitarists; one from Demilich, who got a little mad at me 'cause I didn't contact him for the recording, and Santtu, former guitarist of Gandalf was going to play a few songs. Roope said in the beginning that he would take only two or so. I would've given own songs to the different guitarists which they would have practised and then played for the album. It would've become quite confused because every guitarist has his own way to play and they would've got some new ideas for the songs. Then Roope and I started to listen through the computer-stuff for the sounds, and after a few five-hour sessions I asked how many songs Roope wanted to play, and he answered: "I'll play them all" and I just said 'ok'.
Well, this drummer of Waltari, Janne Parviainen, just hanged about the recording sessions and wanted to play; he's a good drummer so I had nothing against that. He has said that he would play the drums for the next album. After that there has been conversations of making Nomicon a liveband again, but it's not that simple 'cause the computers should be recorded on the DAT over what the players should play.
So I didn't really choose the current members except for the female vocalist who I wanted there absolutely.

Yes, she's very good, but couldn't you have a keyboardist on the gigs?

Well, I don't know about the next album, but "Yellow" would give hard times for the keyboardist for it has all sorts of tingling, bells and more at the same time, but one never knows...

But the former line-up had some problems. I quess first the drummer sold his set, and then the singer begun to lose it big time, he tried all the suicide-things and everything like that. I already lived in Hellsinki and I went to Jyväskylä every weekend just to play with the rest of the band and then when the drummer doesn't show up you start to think is it all worth the trouble.
I don't know if Nomicon will ever be a band like bands usually are. Even though one might never see it live, I'm comfortable with just making recordings.

What about the drummer? To me it sounds like that he plays just one beat on the whole album. What does he really play, and why doesn't he play more?
He had the whole set only on one song, otherwise he played just crashes and other accents. That's because he came along by the time we were already recording so he should've trained supernaturally fast. For the song "Fall" he couldn't even play the accents for he didn't understand it so quickly, he played just the first hit and after that the accents come from the computer. If I would've known that he was going to play, it could have

Is band really a band without churchbells?

been arranged, but then there must have been a lot of rehearsals. It didn't fit in the schedule, and the computer drums had already been recorded. Of course they could have been removed, but mainly it was that how the drummer could've played it. He learned the accents right before recording the song and then played the air-drums. There are also a few toms here and there and sometimes real and a computer snare together. But you won't notice it because they're in fast short blasts.

You talked earlier something about Nomicon's future, could you tell us more?

If I ever get money, I'll move the synths from the computer to DAT and make Nomicon live. It would be nice to play even a few songs. But I should record the bass too 'cause I can't sing and play at the same time. And I don't think I'll know anyhow how to play the basslines; I thought that I wouldn't play the bass on "Yellow", but Roope said that if he's going to play the guitars, I should play the bass as well.
I think I won't be making anything for Shiver Records anymore. I'm looking for another label because my deal with Shiver ends this November and Shiver's deals seem not to pay anything for studio sessions in advance, and you get money afterwards if the CD sells. I got one tenth of the pressed CD's and in theory the studio expenses back. I received money also from ESEK afterwards. It's really hard to get enough money for the studio sessions before recording and then to pay the debts. I'm going to get a deal that pays me the studio expenses forehand so that I don't have to arrange the money by myself. On the other hand my share of the CD's were sold so quickly that I don't have them anymore and I haven't been able to send them to any label, but Shiver promised to send me 20 more copies. Then I'll be able to send them all around. It would be great to have a good budget for the next album, and I don't know if Shiver will offer that. I'm not sure if Shiver even remembers that my deal expires in November. The deal contained the split and two albums, but it won't last over November '97. So I don't have to do another album for them if I don't wish to.
After some time music will just come. But before the next album I'm going to graduate from the university. I've tried it for a long time and if I start to make music now, my studying will stop as it was with "Yellow"; when I worked with the computer there was no talk about studies. Then after graduation I'll start composing new material.

Well, how do you do your material?

T. Launonen (1971-2666)

For "Yellow" I had riffs dating back to "The Me" (or even older), which I changed a little if they were already used, so that they wouldn't be recognized. It's like built from old pieces. I don't really care for the structural things, it comes straight from the feelings. There might be some kind of choruses, but they do not go so that there would be a theme (The Me) and then comes bridge and the chorus, something and the chorus again; the basic structure of a 'hit'. There it's just when you made riffs with the machine the ones that sounded better came more times than those that sounded bad, which might come just once. I have this principle that every riff may be liked by someone so I put it there anyhow even if just once. It's not so fun for the one who likes the riff.
But as said for the next album there will be the lyrics first and the riffs afterwards.
{This contains some irrelevant blattering.}
"The Me" has some exciting structures, for example one song's structure is the nine-decimal aprroximate value of π (3.141592654), first riff three times, the second once, third four times and so on. One riff should come nine times so there are some changes within the riff itself while it's played nine times.

Well, that reminds me of one song of Misphiliac where the measure was thrown with dice for every time a certain riff was played. Interesting things, these.
I don't oppose the regular structure anymore, so if one song in my opinion sound better in that form I'll do it that way. "The Me" was just rebelling against all traditional. (And so it's damn clever, -ed)

What has influenced you? Not a simple question I think.
Not indeed... Influences come from anything... What could I say... I don't know...

List some good bands then.
Immortal, har har. Damn good band. After Slayer it's the best.
Nowadays I listen mostly to 'good' Black Metal. Then there is Laibach and that sort, but I don't listen to Death Metal so much anymore. Then again I might be just without listening to anything.
From what couldn't one get influences?

Now we have to write that "The man who makes the most innovative music in Finland listens to Black Metal."
Nalle Österman said that it sounds somehow like Emperor.

What will you do after Mecca is destroyed?
Yaa-a, if the tribes start to turn to Medinah he will get angry. He will go and destroy it too, not.
After Mecca is destroyed... I don't know. On the next album there will be this wandering guy in different places. At least this far for what I've done the lyrics, they're not that kind of anti-islamic as "Yellow" is, where I just wrote the lyrics in a berserk state. Kind of diggind blood from my nose. It would be fun if some islamic organization would stuble to it. Would I get a death sentence like Salman Rushdie? These new lyrics have more meanings, but still remain anti-anti-anti-lyrics, misanthropic. (By the way, read yet our interview with Misanthropy Records, p. 7 -ed)

Maybe after everything one goes and destroys the Earth. All that remains will be merciless supreme man standing alone.

How about other zealous religionists, what do you think of them?
I don't think about them, I can't stand it. I believe in nothing in the sense of traditional religion, man always believes in something. But I don't see it necessary to ply anyone with my views. Zealotry is always connected with this pushing the ideology to others, which I cannot bear in any religion. But without them who could one torment? You don't have to do much to scare them off.
"Yellow" must be one of the first anti-islamic records. There could be an anti-islamic album from some very famous band.
The fundamentalist muslims seem to be the worst, you can't say anything opposed without your head falling off. Here in Finland you can say anything you like because christians won't kill anyone anymore, a pity compared to the time of the crusades.

Is "Yellow" some kind of counteraction for the anti-christian movement?
In a way yes. There are these anti-christian Black Metal bands from islamic countries. Why the hell do they sing with some anti-christian lyrics when they don't have the certain plague there, why don't they sing with anti-islamic lyrics? (Some form of hypocrisy or is it just because all Black Metal should be anti-christian and satanic? Islam is yet far worse than xtianity. -ed) So now there is a band from Finland with anti-islamic lyrics. And I wasn't into doing anti-christian lyrics then. But all religions are reducing the width of viewing, and it seems if you can't believe in yourself, you'll have to believe in something else.

And you believe in yourself?
Succesfully. I'm a self-centered piece of shit.

End is near. Nomicon, the Book of Names (or something like that), why this name?
It's from the Necronomicon, but we decided to leave the necro off 'cause there was and is Necromantia and Necrophobic...

And Necronomicon and Necromicon...
We noticed after the dropping of necro that there is Necronomicon as a band and we were just satisfied without necro.
Now Nomicon is a great name because it sounds just like a computer-retailing company, and it is computer-based music.

In fact there is a computer-retailer shop called Nomitronic, and I read it wrong when I first saw it...

Well, that's it, end is here, and T. Launonen leaves us with no eternal wisdom besides what he has answered to our questions.

And if you want to ask him how Mecca will be destroyed, write to:

T. Launonen
Torkkelinkuja 4 A 2
00500 Helsinki
Finland

or email: tlaunone@cc.helsinki.fi

Interview by Ville'
Text by Sami

Burzum has splitted up because of musical disagreements. Varg Vikernes told later that he's going to continue on a solo career. Hope we'll hear more.

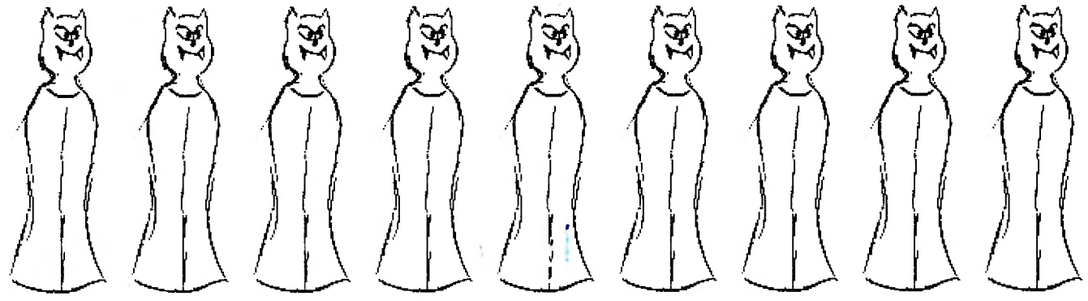
Wutan Clan has jumped into the trendwagon! Formed in August 1992 by Baider and Tyr, the band has played Viking Metal for over five years. Now, when rap music has became popular, they have changed their name into Wu-Tang Clan and started to make rap. At the moment our source of information knows only that Tyr's new name is Method Man. Time will tell how these ex-metallers will fit into the growing rap scene.

Thy local computer retailer

And now a fact about a famous Finnish metal magazine, Suomi Finland Perkele, that hopefully shows the expert knowledge of its chart-following readership.
In SFP's first issue of 1998 were uncovered the results of a reader gallup about the most memorable names of 1997. Among many other ignorant votes the list of the best (foreign) newcomers was taken over by old hands; as far as I can remember there were not more than 5 actual newcomers out of 20. The clear winner was Dimmu Borgir with multiple quantity of voices compared to its most respectable competitor. Also In Flames and such bands had hit high points.

"It is not a crime to be ignorant, but to claim in ignorance has sometimes been."
Ville Sorvali

We certainly hope that you readers are not in just because of the image.



WHERE IS MY MONEY?

by Henri Sorvali

The industrialized and christianized countries spread money all around the world, but not there where it really would be needed. At the moment both Koreas are in deep shit because of lack of money and food, people starve in Africa and thousands of homeless people are suffering in the streets of South America. So where does our money actually go?

Speaking about where it *should* go things like free education for everyone, ecologically-wise plantations, waterworks, hospitals, free prevention pills and condoms pop into my mind. But since our society was at first blessed with Pisstianity and afterwards with industrializing, our money is now spent to some quite awkward things. A good example of this are the jailbirds.

The law says that the bad guys must go to prison. But does it tell us how much does one prisoner cost to us? Well, think for a while. Free food, clothes, a place to sleep, bathrooms etc. etc. Come on! It's a fucking hotel they have there! And what do the jailbirds learn within the walls? Nothing. Or do they cause any kind of profit to the state? No. They just simply are there to spend the money the "good" people earn. Why they are not put to do some work for the state, so that the prisons would be useless, more money would be saved and it could be given to there were it *would be* needed? Because people are stupid. And the worst thing to spend money to are death-sentencers. Or actually, there *shouldn't be* such a term as "death-sentencer", because I think that murdering someone would be quite an antichristian thing to do in our Christian countries. Well, anyway, they are kept alive for years just waiting for their executioning by our tax money until they finally get rid of their worthless lives in an electric chair - and guess who pay the electricity bill?

What's next? Yesss, the living deads. Some of these people - the real-life zombies - are kept in some specific machines which keep them "alive" while their brain functions, consciousness, and all the things which separate the living from the dead are not in use anymore. And in most of these cases the patient is as dead as a fucking dodo would be in the same situation! But the Christians just won't pull the plug. (Weird. Why the hell they *put* the plug into the wall in those death-sentences then?)

The other "half-deads" won't die by pulling the plug. What do they need is a good dose of cyanide or something. Yes, I'm speaking about the old and the sick ones. (No!!! I'm not a fascist! I mean the people who suffer a lot and would rather die than live in a bed with no chance to live their normal life ever again.) Our society and its Christian morality does not allow doctors to help these people to pass away calmly but what does it allow is 24-hours-a-day torture in a room full of old farts who are also suffering a lot. Ain't this great? How does it feel to know your money is spent to torture people? And this is not all... Let's speak about the men in green for a moment.

Do you know how much the defense costs steal from your wallet? I can tell you it's **a lot!** You know.... all the helicopters, airplanes, tanks, guns... you name it. And why? Because of a *possible* enemy! Think about it: the war machines cost so much that we could feed two or three Planet Earths with so big piles of money. And if we made e.g. farming machines, water pumps or houses of the steel we now waste onto the military equipment there wouldn't be so wide gap between the "developed" and "developing" countries. And besides, why does Pestianity allow killing other people because they have born in "wrong" countries? If the society we live in is so Christian, why does it have armies and weapons at all?

And guess what's the most irritating thing: we can't do anything to stop this hypocrisy and abusement.

TIRED TO COW ?
TRY OUR NEW
CODFISH*BURGER !
"it's so good it's evil"
DID YOU KNOW?
No two countries that have at least one McDonald's restaurant have not been at war with each other after the establishing of the restaurants.
So, support or not?
*torsk
Black Donald's

On the next two pages you will find my first live interview, done with Agathon of Gloomy Grim. A month before we got this idea of Meathooked, I had bought the "Friendship is Friendship, War is War" demo, and when I started to choose the people to be interviewed, I knew at once who would be my first victim. At the time Agathon was just on the demo level, but a little later he contacted me and told he had got a record deal from Holy Records. His first album is now released and has been available since April. It is titled "Blood, Monsters, Darkness".

"It's GLOOMY GRIM ...nothing else"

Text by *Ville*

Ten years ago Agathon and one of his friends formed a band called Hellstorm. Agathon couldn't play guitar at all and his friend didn't know how to play drums, but that was the formation of the band. The intention was just to create extreme chaos and hate towards the weak christian religion.

From that day we can start to count the history of Agathon's most important band at the moment. It's called Gloomy Grim, somewhat peculiar, isn't it?

"Maybe", says Agathon himself.

Maybe. Maybe you now want to know what Gloomy Grim stands for. Hear Agathon.

"It just sounds good."

Yeah, as we know, gloomy and grim both mean the same thing, so the band must be extremely gloomy and grim. And that's what it's all about.

Agathon has lately released the second demo of Gloomy Grim titled "Friendship is Friendship, War is War!", this time not alone. He seems to be quite satisfied with it.

"Yes I am, in all. I had only two days to do it, otherwise I would have done the drums myself."

So now the drummer says that it wasn't intentional to use a computer...

"No, no. Only if I had time, I would have played myself."

Many people who have heard Gloomy Grim have had some difficulties in describing it. How would the master of this art do it?

"It's Gloomy Grim. It was supposed to be nothing else. The whole thing has begun from that I had played drums in many bands, and so I want to do something of what no one can tell what I'm doing. You can fully decide everything yourself."

"Gloomy Grim is intentionally chaotic. All the time I have that kind of chaos in my head that it must be unburdened by music."

"Friendship..." is reviewed on the demo pages, but I think one review is not enough to cover all opinions. So how has the response been in general?

"Well, I haven't sent it anywhere outside Finland yet. But the response has been really good, no one has disliked it in the way of expression."

So it might be that we hear the next Gloomy Grim recording on a disc...

"That's my purpose. Let's see what happens."

Hope so, but we'll head to another question. As you might already know, Agathon does the whole Gloomy Grim music himself. He gets his influences from everything he sees, dreams, everything. But how is a Gloomy Grim song made?

"I just sit there and start to compose...", says Agathon pointing at his computer. And he continues: "When I have the right feeling the process goes by itself."

I asked what time he usually writes music, even though I already knew the answer.

"I am usually awake at night, so the ideas come then."

Gloomy Grim was earlier a one man band, but as you have read above, it now features more people. What about live shows?

"They might be in plans. Only problem is just that I use the drum computer. But the place has to be good, like Tavastia or Lepakko, because I'd like to make a teathralic show, lots of fire and explosions... and grimness."

Nothing too normal then?

"I don't believe. It's still quite open, but it should feature ballet dancers and kind. If it just comes true... and it will. I have the band, I just would want a live drummer, it would be boring to play all drums from dat."

It's still possible to play and vocalize at the same time...

"It would be too difficult. Besides, Agathon has to be the overlord, he can't be behind the drum kit."

Well, besides Gloomy Grim Agathon plays also in a few other bands, Thy Serpent being the most famous of them. He finds it important to be involved in many projects.

"For sure, everything brings always something new. Maybe that's why Gloomy Grim is so chaotic."

What about Soulgrind?

"Jussi asked and I jumped in. I'm quite satisfied to the decision because the new album is good."

"I'm actually satisfied to every single project I am in. I'm not going to be involved in any shit because my time is not endless."

"When Jesus returns, he will be crucified again..."

AGATHON (The chosen one)

"Agathon is not human.", he tells me. "It's something that lives inside of me. It's more like a feeling, quite bestial. It does everything that feels good, and does it right away. If I had to compare Agathon to something living, it could be an animal, maybe reptile."

Is he interested in Satanism? I have got the picture.

"Yes, I must say that about 15 years ago I was an extreme devil-worshipper. But it's just stupid and absurd, it's the same if you worship some god. Better if one keeps worshipping himself."

"To me Satan represents that bestial side that does everything it wants to. That's why Gloomy Grim has references to Satan."

"The lyrics on the first demo are extremely Satanic because they tell about that time when I was 15 years old. That's why you can hear on it so much about Lucifer and the like. But these new lyrics... first two songs tell just about friendship, and the last two songs, well, it should be quite clear what they tell about. When Jesus returns, he will be crucified again."

If he ever does...

"Satanism means a lot to me. Or well, who am I to tell what's Satanism. Like, Anton LaVey is a real clown, I don't classify him as a Satanist at all. He just tries to make a lot of money. Satanism cannot be made a religion, that way it just goes down the drain. It's in everyone's own head; when you worship yourself, in theory you are a Satanist."

In my opinion LaVey should have done a lot more business to make just money. But even Agathon himself admits that Anton had some good points.

"Yeah, I was really excited when I read the Satanic Bible, ten years ago I think. I wondered that he had the same kind of thoughts than me. But when you read some Satanic Witch or something, you can tell he's a real clown. He talked across his words all the time."

Let's stay on the same side. Now a little conversation about Black Metal.

"I don't have any special opinion.", Agathon states. "Everyone should do what he likes to do. If someone likes to cut himself and be fucking evil, let him be."

To inform you readers, before this interview we discussed about the incident on the Emperor

gig in Tavastia, Helsinki. To anyone who doesn't know, the vocalist of the support band Enochian Crescent cut his wrist open.

"But the truth is the most part of these evil black metallers are just clowns.", Agathon continues.

So interpret this the way you like. What does Agathon think about Satanic crimes?

"Criminality surely shouldn't associate with Satanism and black metal. Or well, if someone feels he's so criminal and evil, let him be. It isn't the main point, I think."

To this you can always add that most of them don't have a sense of humour at all...

"If someone hasn't got a sense of humour, I think he doesn't. But it isn't really convincing when a 13-year old kid puts a mask on and pretends to be evil, and when his mother says it's time to come home, he obeys kindly."

You should have a good sense of humour if you are doing something like this. It doesn't seem too serious, but unfortunately it is.

"I'm not a black metallist. I'm just a metalhead.", states Agathon. "Even though I like Black Metal, I don't wear a robe every day, ha!"

WAR

"I think wars are a good thing.", Agathon begins. "They are necessary for reducing the population. Natural disasters are not enough, there has to be wars, serial killers, people who kill each other, otherwise this planet would be overpopulated."

Actually this planet is overpopulated even if there were wars.

"I'm highly interested in serial killers. They have their own thing. For example in an interview they can analyze their killings really sovereignly, they can't repent. If they are asked whether they'd do it again if they were freed right at the moment, they would answer just 'yeah'."

"Of course the world ends some day.
The sooner the better."

According to this, has Agathon got a self conscience?

"I have and Agathon has, but it's different. Well, everyone is different, but this conscience can be really cruel sometimes. I don't care about other people's suffering."

LIFE

"It's here, you must live it. When you die, you can't have it back.", says Agathon.

He has lived long and he knows it, so he must be experienced.

"I won't ever stop listening to Heavy Metal.", says the 'old' metalhead. "As I have now got the right pace, Gloomy Grim will be forever."

Forever? Isn't the man going to die?

"After I have died, Gloomy Grim will be, at least on some record, if nothing else. I have did this Gloomy Grim thing for a long time, so it cannot be easily stopped."

Gloomy Grim will be, but when is Agathon's story coming to an end?

"Never. Agathon has always been here. It just lives in my body for now."

And the world shall know it.

"I don't think Agathon is going to change the world. When I die this place is just a little more chaotic."

"Of course the world ends some day. The sooner the better."

Has the veteran got something to say to the younger generation?

"One should concentrate more in the essential, the music. Leave the posing to the background. That's my advice."

Alright, now you know what Agathon thinks. Just remember what he has said.

"Fuck the world, kill the jehova!"

And so we shall do.

WAR

Like pack of wolves, we hunted our preys at nights
Why they put you to the holy ground, when you died ?
I must get you out there or your soul can not be saved

WAR
I am coming to take you back
WAR
Nothing can stop me now

I kill, destroy, hunt those people who did this to you
HIDE if you can, but you do it in vain
I'll crasp your soul and take you down,
eternal torment in burning Flames

We were together as one, by doing this to you they have done it to me

I will see that day, when I'm gonna make them pay,
what they did to you is what I'll do to them

Like pack of wolves, we hunted our preys at nights
Why they put you to the holy ground, when you died ?
I must get you out there or your soul can not be saved

I am coming to take you back, what they did to you is what I'll do to them

WAR
I am coming to take you back
WAR
Nothing can stop me now

CHARGE !

BLOOD - WAR - DIE

Agathon
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email: agathon@sci.fi

MEAT HOOK PRODUCTIONS RELEASE CATALOGUE

MASTURBORY

"The Perkeldemons Of Hareb-Serap" was the first release of Meat Hook Productions, and it didn't quite give a correct impression of what we were heading at as a tape label. But it shouldn't been taken so seriously. "Perkeldemons" is raw and primitive Black/Grind, and the musicianship is not too professional. Unfortunately (?) Masturbory seems to have split up, though some hints of a cum-back can be perceived...

MEAT 01 The Perkeldemons Of Hareb-Serap (1995) $3 / 10 FIM

AHTI

In inspiration from Storm, Ahti was formed in late 1995 to play metal versions of Finnish folk songs. By the time this legendary project didn't sound so talented as it could be today, but from the beginning it had the right spirit what's necessary for performing national folk songs. After its formation Ahti recorded its debut "Pohjantähti" for Meat Hook Productions, but no subsequent releases have come out since.

MEAT 02 Pohjantähti (1995) $3 / 10 FIM

This is the release catalogue of an underground tape label Meat Hook Productions, and it contains all of our still available demo releases. For other distributed stuff you can see the list on page 49. Ask anytime for a free distribution list. If you order it by mail, include an IRC or return postage though.

by email order the list at meathooked@ hotmail.com

LUNAR WOMB

Lunar Womb was formed as a channel to express the ambientic inspirations of Athonian and Nepthunous, but after the first demo "Planets" it remained for only Nepthunous. His first solo product "The Astral Grief" was released in late 1997, and now we are planning to release the next masterpiece of Lunar Womb, "The Sleeping Green", and it will definitely be one of the best ambient releases of 1998, even though it's only a cassette. "The Astral Grief" showed already strong hints to this direction.

MEAT 05 Planets (1996) $5 / 20 FIM
MEAT 09 The Astral Grief (1997) $5 / 20 FIM
MEAT 17 The Sleeping Green (tba) $6 / 25 FIM

You can order any of these items or the ones listed on page 49 by sending cash to Meat Hook Productions. Only orders from inside Finland can be payed in FIM; all orders coming outside Finland must be payed in US dollars. The listed price includes the postage everywhere. (Outside Europe add one extra dollar to each item if you want a faster delivery.)

WOODS OF BELIAL

"Thy Unholy Pentagram", the rehearsal tape of Woods Of Belial, was for sure one of the most vicious demo recordings for a long time. After Meat Hook Productions had decided to release this Darkthronee/ Abruptum-like morbid tape, Woods Of Belial started to prepare new material, which turned out to be atmospheric and very oppressing. Now the band is about to record the follow-up for "Baxaxaxa...", titled "Deimos XIII", and it will continue the tradition of Woods Of Belial's highly original and brilliant industrialized ritualistic Black Doom.

MEAT 07 Thy Unholy Pentagram (1997) $4 / 15 FIM
MEAT 13 Baxaxaxa... 666 Yndstr Draconis (1997) $5 / 20 FIM
MEAT 18 Deimos XIII (tba) $6 / 25 FIM

NEKROAALTOUUNI

The surprising Hardcore-project of Meat Hook Productions. Their debut "The Cannibal Spawn" contains a tight package of HC in a classic dis-style, and because the material of Nekroaaltouuni kills (though realization always doesn't), we have eagerly been waiting for a second recording. The band has been inactive for over a year know, but let's hope that something happens around it soon.

MEAT 06 The Cannibal Spawn (1997) $5 / 20 FIM

When you order always try to list some alternatives, because some products can have sold out or otherwise are not always available. Also pay the exact price because we do not return any money.

Thornfrost

Aggressive northern Black Metal in the vein of Marduk and Emperor. "Upon The Faustian Throne" has been liked all around despite the unfortunate bad sound production, and its follower has been asked for, but the band is suffering from severe time-using problems. New material has been written, but Thornfrost is not ready to enter the studio because they can't rehearse enough. Hopefully the legend won't die because of this.

MEAT 08 Upon The Faustian Throne (1997) $5 / 20 FIM

Only orders payed in cash are accepted, but when sending cash hide it well e.g. in a letter, and do not send any coins. Meat Hook Productions takes absolutely no responsibility for any cash lost in postal sending. We also take no responsibility for any material we have sent being lost. For insuring your letter's safe way here you can also registerate it, but it costs.

KHARADRAI

As the name says, this is the solo project of Kharadrai from Thornfrost. It's about ritualistic ambient soundscapes, and the forthcoming "Millennia" will be the definite proof of Kharadrai's supremacy. "Shadows Of The Sea" had a little spacy feel, but it's a little more minimalistic as it should have outcome. But "Millennia" is more varied, and for sure worth the appreciation of the fans of dark ambient music.

MEAT 10 Shadows Of The Sea (1997) $5 / 20 FIM
MEAT 19 Millennia (tba) $5 / 20 FIM

Moonsorrow

This band/project has been around for a way longer time that one could presuppose, and also recorded lots of material, but only "Metsä" and "Tämä Ikuinen Talvi" have been released. This is because "Metsä" was the first recording that Moonsorrow agreed to publish, though "Tämä Ikuinen Talvi" is far better. When the folk-influenced Pagan Metal of "Metsä" was referred to both Enslaved and Mysticum, "Tämä Ikuinen Talvi" is made in a lot more varied manner. Prepare for a killer!

MEAT 11 Metsä (1997) $5 / 20 FIM
MEAT 21 Tämä Ikuinen Talvi (tba) $6 / 25 FIM

All of these releases are also available for distributors for the following prices (must order at least five of each item desired):

for individuals	for distributors
$3 / 10 FIM	$1.40 / 7 FIM
$4 / 15 FIM	$1.80 / 9 FIM
$5 / 20 FIM	$2.40 / 12 FIM
$6 / 25 FIM	$3.20 / 16 FIM

These prices do not include the postage charges. The postage is added when the size of the draft is decided.

UROSPUU

"Into The Misty Forest Of Ents" is still without doubt the worst demo in the world, so it's a real source of pride. After that legendary release Urospuu however changed a bit, but no further releases have been seen because of the serious line-up reformations. The intention is no longer to create the worst music heard 'cause no one can beat "ITMFOE", but instead of that Urospuu's unbeliavably unskillful Black/Grind is developing to morbid Speed Metal with the spirit of Gehennah.

MEAT 12 Into The Misty Forest Of Ents (1996) $3 / 10 FIM

Send orders to:

Meat Hook Productions
c/o Ville Sorvali
Porvoonkatu 37 B 6
00520 HELSINKI
FINLAND

GOREWINTER

Right after Meat Hook Productions had released the second demo of Gorewinter, "Battleblack", we decided to release also the first one, "Winterholocaust", because it's also a fucking insane Black Metal blast. The hyperfast Gorewinter plays extremely aggressive Black Metal in the vein of Emperor and such, with some Enslaved-related elements on "Battleblack" too. This really is killing art.

MEAT 14 Battleblack (1997) $5 / 20 FIM
MEAT 15 Winterholocaust (1996) $5 / 20 FIM

MUSTA SURMA

Musta Surma was formed at the time of Crimson Evenfall's vanishing by the same members, Thyrgrimmr and Strigoi Mort. It continues the work Crimson Evenfall had started, and because Crimson Evenfall was better everytime, release after release, it's only logical that the first demo of Musta Surma is even better. And no one should be disappointed 'cause it surely is. After hearing it we at Meat Hook were certain about releasing it, but the first edition had already been taken and we will only take Musta Surma under our wings if the demo still has call for after the first edition has sold out. We certainly believe it will - it is the best Black Metal demo heard for a long time.

MEAT 20 Demo 1997 $5 / 20 FIM

Other distributors get in touch for co-operation. Email wille@netlife.fi or write us a letter.
Bands, labels, 'zines etc. send your promopacks for reviews and possible distribution.
All individuals should contact meathooked@hotmail.com or our postal address.